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"MUSICAL PREPAREDNESS"—BY JOSEF HOFMANN  
MUSICAL ACTIVITIES IN LONDON, LIVERPOOL, ROME, ZURICH, AND AT THE HAGUE

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## NIKISCH'S TWENTY-FIFTH ANNIVERSARY CELEBRATED BY BERLIN IN ROYAL FASHION

**Crown Princess Cecilie, Prince Wilhelm, Lilli Lehmann, Wilhelm Taubert and Other Notables Pay Homage to Famous Conductor—Most Festive Occasion in Germany Since Before the War—Musical Radicals Hard at Work**

Berlin, March 2, 1920.—Crown Princess Cecilie sat in the audience and applauded enthusiastically; Lilli Lehmann, near by, looked like a royal dowager; Wilhelm Taubert, the venerable composer, and numerous other leading personalities in art and music were there to do homage; ministers and wives of ministers, too; and Prince August Wilhelm, the Kaiser's son, could not get a seat, for the house was sold out long in advance.

It was the most festive occasion in Germany since the war; in the absence of peace celebrations it might easily take their place, but no one would suspect from the sight that met the eye that this is a defeated nation. Brilliance and splendor, even in the absence of uniforms and military tinsel, approached the glory of the Wilhelmian times. The great hall of the Philharmonie was fully lighted for the first time since the war, and for the first time the public was in gala attire. For the first time the great foyer hall was opened, and the public paraded there, during the intermission, as in the good old times. Last, but not least, the stage was swathed in evergreens, and across the middle of it stretched a wide and slender arch. In that arch stood Nikisch, the center of it all. Arch and piano and Nikisch at the desk, with the nearest violins, made a great silhouette, quite like those delicate scissor-cuts that one sees in shop windows, so reminiscent of a sweeter, nobler time.

A jubilee—an anniversary—Nikisch's twenty-fifth anniversary as conductor of the Berlin Philharmonic. Such grandeur, such a festive atmosphere! An air surcharged with sentiment—no selfish pleasure seeking for once, no perfunctory praise, no cynical slurs, a harmony without false vibrations! One came to cheer and remained to weep. Yet everybody did cheer, more than one with a catch in the throat. Old, hardened cynics capitulated, critics listened to concert hall platitudes, applauded the "Tannhäuser" overture, and craned their necks like schoolboys to see Nikisch take a bouquet, and then a silver wreath, from the hands of little girls. He did it with the grace of a cavalier and the humility of a priest; tears stood in his eyes as everybody stood, orchestra and audience, and cheered; innumerable times he bowed, always in tempo adagio, and at last he spoke, quoting the words of Hans Sachs: "Euch macht ihr's leicht, mir macht ihr's schwer." Then he did homage to his predecessor, Hans Von Bülow, praised the orchestra, and thanked all.

What else could be said of the concert—the "anniversary concert"—that would not sound platitudinous? Here is the program—the same as the first that Nikisch conducted twenty-five years ago:

Overture, Leonore No. 3.....Beethoven  
Symphony No. 5, C minor.....Tchaikowsky  
Concerto No. 2, A minor (Mitja Nikisch). Liszt  
Overture to Tannhäuser.....Wagner

That he conducted these well tried favorites one iota better or differently than on any other occasion would be to belittle the artist. Always immaculate, always enamored of beautiful sound, this orchestral lyricist each time exhausts the last possibilities of tone, of nuance and phrase. When he takes the second movement of Tchaikowsky's fifth more cantabile than andante one knows that it must be so, or his soul would go hungry; when he "brings out" an inner voice, a horn phrase or a counter-melody of the trombone, one feels that the hornist or the trombonist himself has "discovered" it, chiseled it out and brought it to the master at the desk as a special little gift; and Nikisch takes it and caresses it, while his left holds the orchestra back and makes it "accompany" that phrase, not by hushing down but by pliantly following its shape.

When Nikisch speaks of the inspiration he has drawn from the orchestra, it is not an empty phrase, but a precise definition of his method of work. He is a tonal epicure who luxuriates in every morsel of every delicacy that is spread before him.

And therefore a word must be said of the orchestra. It always plays well under Nikisch. Every oboist, flutist, trumpeter, ever quali-soloist in the orchestra is bent on bringing these little presents to Nikisch every moment he is there, for he is the one man whom nothing escapes; he is inspired, and inspires—kindles—in turn. And the strings, as well, have a tone and a curve that they have under no one else. But this night I believe they had it even more. Such glow, such pliancy, such plastic strength I seem never to have heard, neither in Boston nor in Amsterdam. And when I wonder why, I think of what Siegmund Pising said in his Nikisch article a few days ago: "Hidden somewhere in most conductors is a secret military bandmaster. In Nikisch he is not." He has discovered the "singing orchestra," as Pergolesi in another age discovered the "singing symphony," namely, the allegro that could be a cantabile as well.

So it really was no wonder to see the cynical critics and the critical cynics standing about and listening to Tschai-

(Continued on page 6.)

## CHICAGO CIVIC MUSIC STUDENTS' ORCHESTRA MAKES INITIAL BOW

**Successful Formation of This New Organization Marks Epoch in Musical History—Bloomfield-Zeiser Enthuses Old Time Admirers—Thelma Given Pleases—Goodson Plays Chopin—Other Artist Concerts—Notes**

Chicago, Ill., April 3, 1920.—Probably the most important step taken so far toward the Americanization of symphony orchestras in the United States has been the organization of the Civic Music Student Orchestra here. Made up of some eighty music students of the city, sponsored by the Civic Music Association with the cooperation of the Chicago Orchestral Association, the

orchestra has been formed to give an opportunity to capable players to acquire orchestral routine and experience, fitting themselves for positions in the symphony orchestras of the country and thus reduce the dependence of this country upon European sources of supply for trained orchestral musicians and also to take orchestral concerts to outlying districts where people, because of their remoteness, are denied the privilege of hearing good music. Since the organization of the orchestra on January 29 the work has progressed so rapidly that it was possible to arrange for the concert at least a month ahead of the time originally set and thus on Monday evening, March 29, at Orchestra Hall, the Civic Music Student Orchestra came to its first public hearing. As Conductor Frederick Stock said, the work of these young musicians surpassed his fondest expectations. The same undoubtedly is the verdict of the well wishers of this great organization, as those who filled Orchestra Hall on this event beamed with joy and pride and left no doubt in the minds of Frederick Stock and his assistants of their great appreciation of what he is doing in this big work. A program far from what would be expected from a student orchestra was well arranged by Stock, who is musical director of the organization, and the results accomplished were nothing short of startling. To tackle a Tchaikowsky symphony is in itself an amazing feat and these young musicians came out of the ordeal with flying colors. There were also Halvorsen's "Triumphal Entry of the Boyards" march and Godard's "Adagio Pathétique," and Elgar's "Pomp and Circumstance" march well done under Conductor Stock's efficient leadership. The assistant conductors, Eric Delamarter and George Dasch, each had an opportunity to share in the evening's honors when they conducted, respectively, Grieg's "Peer Gynt" suite and two pieces for string orchestra by Keller. That the orchestra members and public realize the importance and value and appreciate the advantage of having such a man as Frederick Stock at the head of this organization was made eminent throughout the evening, and as a token of this appreciation the concertmaster presented the leader with a silver baton at the close of the first half of the program. That these students are devoted to their music was shown during the entire program by the youthful enthusiasm and vigor with which they tackled the different numbers presented. This concert also proved that there is in Chicago abundant talent which needed just such an opportunity to show of what metal it is made and to set an example for other large cities of the universe. Hats off to the Civic Music Association and the Orchestral Association who have made possible this event which marks an epoch in musical history not only of the Windy City but of America.

FANNIE BLOOMFIELD-ZEISLER WITH THE ORCHESTRA.

The twenty-fourth program of the Chicago Symphony Orchestra's regular series will long be remembered inasmuch as Fannie Bloomfield-Zeiser was the soloist. Of course, this was not the first time in her long career that a similar honor had been tendered our townswoman, but it was her first appearance at the regular concerts since her long illness, which deprived the American public for several seasons of one of its most popular artists. As expressed at the time of her return to the concert platform last February, Mrs. Zeiser is today as great a mistress of the keyboard as of yore. Wisely she elected to play a Schumann concerto in A minor, which afforded

(Continued on page 36.)



MISCHA ELMAN,

Who is just finishing his twelfth consecutive season in America, preparatory to a round-the-world concert tour that will occupy several seasons. He is just as popular today as in his first season here, as is proven by the multiplicity of his engagements this season, including a number of joint recitals with Ysaye, the latest of which drew an enormous crowd to the New York Hippodrome last Sunday afternoon. It is no secret that Mischa, following in the footsteps of numerous of his violinistic colleagues, has an operetta in manuscript which is likely to see the footlights next season.

### Silingardi to Return

Innocenzio Silingardi, the operatic impresario, who has been in Brazil and the Argentine negotiating for a tour there for his company next season, will return to New York this month.

### Hertz Coming to New York

Alfred Hertz, conductor of the San Francisco Symphony Orchestra, is coming to New York after the close of his season's work in the California city and will make his headquarters at the Hotel Commodore.



## Nikisch's Twenty-Fifth Anniversary Celebrated by Berlin

(Continued from page 5.)

kowsky, Wagner and Liszt. It does one good to hear the fifth symphony without café sentimentality and without orchestral bombast, but highly cultivated and full of musical significance, and the "Tannhäuser" overture with the brass absolutely in tune and the string figures properly phrased. This old favorite has recently been relegated by a certain critic to the beer gardens. If Nikisch played it in a beer garden, the beer garden would turn into a Venusberg, or a church.

### NIKISCH'S SON, PIANIST.

As for the Liszt concerto—its significance lay in the performance too. Twenty-five years ago Josef Hofmann, then nineteen years of age, played in the same spot under the same conductor. Yesterday, Mitja Nikisch, the son of Arthur, also nineteen, played it again. Thank goodness we did not hear the first of these two performances or we should have been expected to compare them! As it is, let us, without magniloquence, and in all sincerity, announce the arrival of a new and rising star, a son worthy of his father. Mitja Nikisch is a stalwart blond youth of simple manner but full blooded temperament, who draws an orchestral tone out of his Bechstein, intones full chested chords, and dashes crystalline cataracts or scintillant glissandos across the keyboard with the ease of a giant and the assurance of a Nikisch. He sings, too; whispers, purrs and ripples in delicate, liquid tones; and he listens for the colors and the subtle tints that vibrate sympathetically when the dampers are off. In phrasing and in general musicality he has a model for which every pianist will envy him. If he follows him in the mystic art of creative interpretation the world will once again see a pianist that makes history—musical history.

### NIKISCH WEEK.

All Berlin felt something of this festival, of course. And it is a beautiful sign of convalescence, physical and moral, that it was so. Three times the house was sold out, for a "pre-performance," a "general rehearsal," and the concert itself. It is estimated that ten per cent. of the population applied for tickets. Every paper had long articles, reminiscent and celebrant; there was even a humorous special edition, the Arthur-Abendblatt (a parody of the Berlin Acht-Uhr Abendblatt), and every boy and girl knew that this was Nikisch Week. The orchestra, the subscribers, the friends and the public showered presents on the hero and poems and addresses were written in sheaves.

An official Nikisch memorial pamphlet was written by Prof. Adolf Weissmann, and it speaks in beautiful rhetoric of the musical world empire, the empire of Nikisch that the war has threatened to destroy. In June, 1914, Weissmann reminds us, Nikisch was tendered an ovation after conducting "Tristan" in Paris. "The diplomacy of music," he says, "would have made the war impossible." "But," to quote a little more, "the world is tired of hate. Tremblingly it begins to shake off the nightmare. A spark of hope gleams, and to us German music speaks: 'I want to help. I want to bring your sunshine back.'"

There stands in the corridor of the Berlin Philharmonie the present of the orchestra to the conductor: a massive piece of sculpture by Rudolf Belling, called "Man." It is very modern, stylized, expressionistic art. If it were not, it would be too terrible to look at, for it represents two men in one—two rumps issuing from one pair of legs and one lion, and the two rumps are fighting a grim and stupid fight for the supremacy of those limbs. Nikisch himself, that gentle, sweet-tempered man, is said to have chosen it. He should present a replica of it to every school of the universe, as an object lesson and a warning.

### FIGURES OF A QUARTER CENTURY.

As I turn the leaves of this Nikisch pamphlet I see the programs of all these twenty-five years, and many a name flashes out of the pages, names that are pleasant memories only, like Teresa Carreño and Lillian Blauvelt, who appeared in the same concert with Hofmann in 1899, and Lady Hallé. Past Titans of the piano like Raoul Pugno, Annette Essipoff and Moritz Rosenthal, and old heroes of the violin, Sarasate and Auer and Ysaye reaped the last of their virtuoso laurels here. In these concerts the artistic pulse of the world could be registered. The greatest favorites in this quarter century seem to have been the two Eugenes, d'Albert and Ysaye. Kreisler comes next among violinists, and among pianists Busoni, Godowsky, Gabrilowitsch, Friedberg, Lamond and Sauer are almost equally represented.

In the earlier years there is still Lilli Lehmann and Sembrich, and as late as 1897 we still find the great Ernestine called "Heink-Schumann." More recently their places are taken by Culp and Dux and Ivogün. The early fiddlers, too, give way to Elman and Zimbalist, and these again to Telmányi and Busch. In 1912 there is a historic date: the debut of Jascha Heifetz. Casals appears, once, and his only successor is Földes.

In the last seasons before the war, French names occur with greater frequency: Henri Marteau, Sauret, Risler, Casadesu, Cortot, Thibaud. One wonders when they will reappear—the old tragedy looms up at every turn. An American name, Edyth Walker, strikes one curiously, decked out with the titles "K. u. k. Kammersängerin" as late as November, 1915; another American appears in 1912, Fanny Bloomfield-Zeisler.

### CONSERVATISM.

These concerts are a record of music-making—"Musikzieren," the Germans say—as pure culture. They have less concern with the progress of music than with the perfection of its performance. There are, it is true, many "first times" but few of them represent a new note, novelty per se, modernity in its true sense. Therefore, the titles marked first times are things that don't exist today except on paper, they had better not have been done at all, and let the programs confess openly to the conservatism that lurks in them. But this is still conservatism in its better sense: conservation of the good, the true and the beautiful.

What peculiar omissions this conservative policy sometimes induces may be seen by the first performance of Cesar Franck's symphony in 1899 (1) and of Rimsky-Korsakoff's "Schéhérazade" in 1898. Bruckner, whom Nikisch

now reveres above all modern masters, appears for the first time with his second symphony in 1902 (he died six years before) and with the ninth in 1903. Wolf's "Italian Serenade" had to wait till 1904, and in the same year d'Indy's "Istar" is recorded, although three years earlier his "Chant montagnard" was played.

### ENTER SIR EDWARD.

Elgar first appears with his A flat major symphony in 1900, but one of the most remarkable lapses into modernity is Holbrooke's "Queen Mab" in 1913. In the war the classics have reigned supreme, although names like Korngold, Resznick, Mahler and Strauss appear occasionally. Of the two novelties of the present season, it should be recorded, one is by a Belgian refugee, Lieven Duvozel ("De Liefde aan de Leie"), and the other by one of the youngest Germans, Hermann Unger (suite "The Seasons"). Is it a change of policy? We don't know. But one thing is certain: if the choice were between Nikisch and new music, even the radicals would choose Nikisch. That signifies the bigness of the man.

### SOMETHING ELSE ALREADY YET.

Meantime the radicals are hard at work. But even their most energetic leader, Hermann Scherchen, has stopped to do homage to Nikisch. The current number of "Melos," the organ of the Neue Musikgesellschaft, is a Nikisch number. It celebrates and illuminates the master from every possible angle, and it berates him gently for his omissions, too.

As long as such organizations as the "New Music Society" exist, however, there is no need to worry about



ARTHUR NIKISCH.

A new drawing by Arthur Spiro.

these omissions, or indeed about the future of music. Last Monday in the hall of the Singakademie the Society produced works by Schreker, Béla Bartok, Busoni and Heinz Thiesen. Bartok, himself, sat at the piano and played three of his own piano pieces. He is a shy, retiring and finely spiritualized personality, which seems to stand in direct contrast to his music. His slight figure, cleanly-cut cameo-like countenance with the gentle blue eyes and the gray hair that is a denial of his apparent youth, do not suggest the crashing discords, the cascades of sevenths and the plastic rhythms that his pieces contain, nor even the melancholy unisons of folkish flavor that just now remind one of the never-ending trials of his tragic race. Bartok has just come out of Hungary, and the events of the last year are said to account for the silver in his hair.

Busoni's "Berceuse Pathétique" is a beautiful piece of expressionistic tone-painting, one of the most arresting examples of the whole ultra-modern school. His clarinet concertino, which was also played, is naive in comparison, although not without charm. Heinz Thiesen's "Death of Ophelia" is an entracte written for the Reinhardt production of "Hamlet" at the Grosses Schauspielhaus, where under bad acoustic conditions it dies a nightly death. Here in the concert room it proved to be a gorgeous structure of gloriously discordant and brilliantly orchestrated harmonies, with a fine tragic climax that grips even the skeptic. Thiesen is the white hope of the group of modern German composers that has its center in Berlin.

Schreker, who represents the Vienna school, was represented by his "Kammersymphonie," the third of this genius to be played here within a week. First Strauss the romantic orchestral polyphonist, then Schöberg, the polyphonic expressionist. Between them stands Schreker, the impressionist, the voluptuous lover of sound. This somewhat long drawn-out piece runs the whole gamut of orchestral effects, it changes its mood with almost disconcerting frequency and rhapsodizes from melody to melody, apparently only for the sake of new harmonic and instrumental sensations. To judge it from the standard of melodic content—linear inspiration, as it were—would be to condemn it. But as an essay in sound, a sound-rhapsody, it is altogether remarkable. The question is whether our old standards—melody, harmony, polyphony—are all to be discarded in a case like this, for after all a man may have an inspiration independent of all these, a dream of

sound-qualities—planes in which the lines and shadings serve only to intensify or graduate the sound-color. As an impressionist of that kind Schreker is supreme.

### MORE SCHREKER (ODER NOCH SCHRECKERLICH).

Schreker, too, supplied the piece de resistance to a concert given with the Philharmonic Orchestra by Hugo Reichenberger, a very respectable conductor. It was the "Prelude to a Drama" and its qualities were similar to those of the chamber symphony on a more massive scale. It is stage music of the first water, and as an accompaniment of dramatic action it must be superb. It was interesting to see a young French officer near me applaud this piece especially. He was probably better prepared for it than most of the audience. Sigrid H. Onegin sang three very beautiful Berlioz songs with orchestra, and an aria from Mozart's "Titus" magnificently.

Another lieder singer, known in America from her earlier operatic period, Elisabeth Schumann, gave her second recital of the season in the Singakademie. As a recitalist she is altogether charming: a contrast to Onegin of course, with a clear, lyric soprano that has more than the usual soprano quality, and sometimes a saucy little "edge." She sang songs of Schumann, Wolf and Strauss with fine declamation, and with interpretative powers in which a charming appearance and fetching manner play a not unimportant part.

### BEETHOVEN HAS A CHANCE.

A performance of Beethoven's "Missa solemnis" would arouse more attention in a musical week of London or New York than here, where it is the "war horse" of the principal choruses—the Philharmonic and the Singakademie. Therefore, Monday's performance by the Kittel-Chor (Bruno Kittel, conductor) made no great stir, especially since it fell below the level of the usual Berlin standard. The soloists, however, were good: Käthe Neugebauer-Ravott and Agnes Leydrecker, typical oratorio soprano and contralto, respectively; Georg Walter, a tenor, who despite a rather forced voice is perhaps one of the best German stylists in classical vocal parts, and Albert Fischer, considered quite the best oratorio baritone here at present.

### NEW ARTISTS.

Another exceptionally fine baritone who was heard in recital recently, J. Von Raatz-Brockmann, combines the vocal qualities of the late Alexander Heineemann with the interpretive refinement of the retired Messchaert. He is equally successful in the old Italian arias of Caccini, Carissimi and Caldara, such expressions of poetic sentiment as Schumann's "Dichterliebe" and such deeply emotional pieces as Mahler's "Kindertotenlieder."

Andreas Weissgerber, still another of the young army of violinists, met with quite an extraordinary success in a concert which showed him to be a true virtuoso, to whom Mendelssohn and the Paganini D major concertos presented no difficulties whatever. His astonishing achievement on this occasion was Bach's "Chaconne" for violin alone. Not a single note in his reading was without its emotional or at least musical meaning. Neither did the young artist ever lose sight of the architectural lines of the work joining the great variations like huge blocks one against the other, and setting the great gothic structure before the audience in all its glory.

### ANOTHER ANNIVERSARY.

To close the week's account, another anniversary is to be recorded, that of Alexis Hollander, whose eightieth birthday was celebrated with a concert at the Singakademie on February 25. Hollander was the first pianist to play Schumann's "Kreisleriana" and "Symphonic Etudes" in Berlin, and he conducted the first performance of Liszt's "Christus" here. Ever since his retirement from the concert stage he has devoted himself to the musical education of high school girls. He is an important reformer, and his singing exercises and ear training courses are used in all the high schools of Prussia. He still holds, despite his age, the post of singing professor at the Victoria Lyceum of Berlin.

At the concert, only his own compositions were given, and the venerable composer conducted his own "Lord's Prayer" for female voices, firmly and with a remarkable freshness of spirit. Great enthusiasm greeted him at the end.

Anniversaries are good for people. They make us think, and they stir the latent enthusiasms to new life. As long as there is enthusiasm there is hope, and just now there is a lot of both hereabouts. CÉSAR SÄCKERINGER.

### N. O. C. to Honor De Koven's Memory

The April 8 meeting of the National Opera Club, Baroness Katherine Von Klenner, founder and president, at 2 o'clock, will be devoted to the memory of Reginald De Koven, when his two grand operas, "Rip Van Winkle" and "Canterbury Pilgrims," will be considered, the librettist, Percy Mackaye, being present, and, with Carl Morris, the pianist, giving an exposition of both operas. It is planned to give the complete opera, "Rip Van Winkle," next season, under Mr. Sapiro's direction, for Mme. Von Klenner considers it thoroughly American in subject. Few performances of New York's music week took so high a place in art or remain so clearly in memory as that of the National Opera Club's operatic presentation at the Manhattan Opera House.

### Macbeth and Levitzki Give "Finest" Recital

Syracuse, N. Y., March 18, 1920.—In reviewing the excellent joint concert given here at the Mizpah Auditorium on the evening of March 16, the critic of the Journal expressed the general opinion of those who were fortunate enough to have been present. He wrote:

"The work which Florence Macbeth and Mischa Levitzki gave was of the highest standard; in most parts it has never been equalled. The audience felt that in the associative performance of the two artists that they were not competitive but conjunctive."

Both artists were well received and revealed their respective qualifications in a program that was varied enough to warrant this. In a word, the event might well be called "the finest recital of the winter given at the Mizpah."

R. T.



# MAYO WADLER IN JOINT CONCERT TOUR WITH LUISA TETRAZZINI



*"Hardly less of a furore than that created by the Italian coloratura was raised by the exquisite art of Mayo Wadler."*

*Baltimore American, March 11.*



*"His playing aroused fully as much enthusiasm as the Coloratura's singing, and this enthusiasm was merited."*—*Seattle Post-Intelligencer, Jan. 3.*

*"Mayo Wadler became a strong favorite and had about as many recalls as the prima donna."*—*Portland Oregon Journal, Jan. 1.*

*"His tone was as smooth and pleasing as the liquid harmony poured from a champagne goblet. He possesses the technique and the mental and emotional concepts which be-token the master."*—*Salt Lake Telegram, Jan. 10.*

*"A surprisingly brilliant violinist was introduced in the young American Mayo Wadler. He has a luscious tone and his playing evidenced extremely musical and poetic feeling."*—*Denver Post, Jan. 16.*

*"Musically a large part of the success of the concert was due to the superb playing of Mayo Wadler. He played with notable refinement and beauty of tone and added several encores in response to very prolonged applause."*—*Kansas City Times, Feb. 1.*

*"He was forced to respond with many encores. His playing will linger long in the mem-ory of his audience."*—*Tulsa, Sat. Night, Jan. 25.*

*"I dare prophesy that it will not be long before he takes listing with the greatest in his profession."*—*Herman Devries in the Chicago Evening American, Feb. 16.*

*"Mayo Wadler's playing endeared him to the hearts of his audience."*—*Pittsburg Sun, Nov. 28.*

*"He played with that grace and facility that made his music ever musical. Mayo Wadler is a violinist whose art is genuine."*—*Washington Times, March 18.*

## TOUR 1920-1921 NOW BOOKING

## Musical "Preparedness"

Written Especially for the Musical Courier

By JOSEF HOFMANN

IN the course of my concert tours I have often been called upon by people who wished to make certain personal requests. Such requests are no doubt made to all touring artists, and probably only to screen the harmless desire of coming into personal touch with the man or woman who, for that day, has the honor of being in the public eye of their particular town. The requests, however, are of various kinds and have often puzzled me as to their practical nature or purpose. There is, for instance, the teacher who wishes his pupils to be heard by an artist. There is also the young girl who wishes her composition to be publicly performed in order that it may be published "real soon." Another girl wishes to go "on the concert stage"; she says: "I feel that it is in me," and wishes only to be told how to go about it. Another request is made for a lesson—one lesson—on one certain piece, say a Chopin ballade, a Liszt rhapsody, or something of that order. Such requests have often caused me to ponder over the mental attitude of these applicants toward art and artists, until I reached the conclusion that these

people heard me or some other artist play the particular piece; that they liked it and may have thought that nothing more was necessary to enable them to play it in the same manner than for me to tell them "how it was done." And I wondered then whether they really believed that artistic achievement consists of nothing more than a few precepts which can be absorbed in one or two lessons.

### REQUESTS FOR "RECIPES."

This doubt arose in my mind after having complied with the first few requests of the kind and after having heard the applicants play their piece in a way which revealed the fact that those pieces were altogether beyond their pianistic reach. But, instead of asking for regular instruction, they merely asked for a few "recipes" which would promptly put them in possession of all that they lacked. In some cases these applicants may have been too diffident to ask for a prolonged course of instruction; but very often I gathered that they were only after "quick results." Such a procedure may be possible in some pursuits, but it is not applicable in matters of art unless the aspirant has already reached a certain degree of maturity. Let me put my meaning in figures: If one has \$400,000 and desires to increase the sum to half a million within a short time, success may not be certain but the attempt would not be altogether unreasonable; but to make the same attempt with \$10 would be foolish. The analogy between the latter figure and the meager equipment and high aims of some of the applicants for one lesson and one piece, made me suspect that behind these requests lurked a fundamentally erroneous conception of art and artistic achievement; that they were totally unacquainted with the long, toilsome road one has to travel to reach "art," and with the often discouragingly slow progress toward it in spite of certain natural endowments. Alas, the artistic aspirant has, like an Alpine climber, to go step by step, and with every step to prepare for the next one and to assure himself that the one taken offers a safe foothold on which to proceed to the next.

Such a procedure, however, requires certain traits of character and disposition which are not always given to young people: I mean patience, steadfastness and a sense of discipline. Haste does not bring waste only, but it begets superficiality; not in music alone, but in any line of study. One does not save time by hurrying through the propædæutics of any science or art. We do not physically grow by what we eat, but only by what we thoroughly digest and assimilate; whatever remains in us of undigested, unassimilated food is bound to cause illness. As an illustration that our mental and social development is subject to the same laws as is our physical growth, we may take the case of a technologist in the making. If, after hastily pursuing preparatory scientific studies, he at once accepts a "job," he will have to begin as an office boy or shop assistant instead of having a real "position." Even if by hook or crook he should obtain a responsible position, he could not hold it against subordinates who know more than he does. He must thus slowly advance, year after year, and has to thank his good fortune if by strained attention he can, here and there, pick up such bits of scientific knowledge as he could have obtained in much less time if he had been more patient in his preparatory studies. The well trained man, on the other hand, can begin where the impatient

one is more likely to end. Apart from the circumstance that hastily acquired knowledge is full of lacunæ and uncertainties—which are sure to pester one at every step and to retard one's advancement—the haste to get a "job" was the very opposite of economy of time because it will take one very much longer than it took the trained man to obtain a position where he could think of "earning money." Thus, looking at the matter from a sober, business point of view, we see that one can achieve even monetary results much quicker by making thorough preparatory studies than by hurrying through them.

I am not unaware that in the field of art pecuniary successes have sometimes been achieved by men of moderate musical ability who, by means not strictly artistic, have understood how to make the public accept them as artists. I think, however, that the time for such pseudo-artists is fairly past. Thanks to our excellent music teachers, our fine symphony orchestras and grand operas, the public has become quite well enough educated in musical matters to distinguish between art and artifice, particularly in interpretative art. At present the musical aspirant has, as my colored heater man puts it, to "deliver the goods and no excuses."

Just as there are such things as commercial, military, professional honor, there is also honor and honorability in matters of art, at the base of which lies true ability resulting from a thorough training. Vapid brilliancy, personal eccentricities and kindred traits, which may be pleasing in a way, can, after all, serve only to exploit the extraneous qualities of the performer. The true artist, on the other hand, reveals in his work not merely his musical faculties but also his general culture and upright personality, and it is by these qualities that he is measured. How does he reveal all these qualities? Do not ask me, for I could not explain it; I only know the fact. In the autograph album of a friend I once found these significant words:

"Thy art is what thou art;  
All else is artifice."

### Pittsburgh Choral Society to Make Debut

The first season of the Pittsburgh Choral Society, Charles N. Boyd, conductor, will be inaugurated on Thursday evening, April 15, with a concert at Carnegie Music Hall, Pittsburgh. The society, which is devoted to the performance of unaccompanied vocal music and which comprises eighty-five voices, began rehearsals early in September, 1919, and has devoted the entire season to the preparation of programs to be heard at the April and May concerts. With perhaps two exceptions, the music is new to Pittsburgh, and the offering of entire choral programs without accompaniments is a distinct innovation. The chorus will sing "Sunrise" (S. Taneyef), "Lullaby" (Palmgren), "Emer's Lament for Cuchulain" (Irish melody set by Granville Bantock), "The Gypsy" (W. Zolotariev), "O Holy Land" (R. Nathaniel Dett), "Hey Nonino" (Howard Brockway), "Old Folks at Home" (Stephen C. Foster), and "The Nights o' Spring" (Frances McCollin). Louise Homer will be the soloist.

On Tuesday evening, May 11, the second concert will be given with Harold Bauer as soloist. At this time the choral numbers will be "If Doughty Deeds My Lady Please" (H. Alexander Matthews), "The Black Monk" (Welsh melody, arranged by Rutland Boughton), "In These Delightful, Pleasant Groves" (Purcell), "The Three Kings" (Old Catalan nativity song), "The Three Drummers" (Catalonian folksong), "The Plume Grass" (Sahkonvsky), "At Father's Door" (Moussorgsky), "A Spring Ditty" (Harvey B. Gaul) and "In the Merry Month of May" (Arthur W. Marchant).

In addition to the governing committee, which includes many of the best known names in the musical and social world of Pittsburgh, the society is controlled by a board of management. This board consists of John A. Bell, president; Rev. George Taylor, Jr., D. D., vice-president; Mrs. Edward B. Lee, secretary; L. E. Huseman, treasurer; Charles N. Boyd, musical director; Ralph W. Harbison and Hallock C. Sherrard.

### The New Symphony Manuscript Rehearsals

Three rehearsals of the New Symphony Orchestra, Artur Bodanzky, conductor (which next season will be known as the National Symphony Orchestra), will be set aside for the hearing of works selected from the great number submitted in response to the invitation to American composers issued several months ago by Mr. Bodanzky. These rehearsals will be held in Carnegie Hall some time between April 16 and 25. It is said enough compositions worthy of a hearing are contained in those offered to occupy twenty rehearsals, but since only three were allotted to the purpose when the competition was announced, only selected compositions from this smaller number can be presented.

The members of the committee of judges are Frank Damrosch, Lawrence Gilman, Rubin Goldmark, Maurice Halpern, James Gibbons Huneker, Charles D. Isaacson, Fritz Kreisler, Frank Kneisel, Alexander Lambert, Leonard Liebbling, Francis Macmillen, Daniel Gregory Mason W. Percival Monger, H. O. Osgood, O. G. Sonneck, Jacques Thibaud, Albert Wolff, Edward Ziegler, Katherine Wright, Mrs. Sigmund Spaeth and Mrs. Grena Bennett.

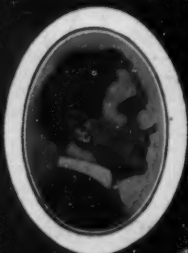
### Pizzarello Pupil Successful

with San Carlo Company

Bula Ray Shull, a dramatic soprano pupil of Joseph Pizzarello, is having one triumph after another with the San Carlo Opera Company, now on tour in the West. Her greatest successes have been in "Aida," "Trovatore" and "Forza del Destino."

### Phillip Gordon Recital, April 18

Phillip Gordon will give his third and last piano recital for this season at Aeolian Hall on Sunday afternoon, April 18. His program will be made up of the Bach Italian concerto, Schumann's sonata in G minor and shorter pieces by Sgambati, MacDowell, Debussy, Grieg, Sapellnikoff and Liszt.



*Frederick Gunster*  
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# MACBETH

Repetition of Sensational Triumph  
With Chicago Opera Association

This Time at  
**DETROIT**  
March 24, 1920

GILDA - - - - - in "RIGOLETTO"  
(With TITTA RUFFO)

"Received a Demonstration That Equalled Galli-Curci's Tuesday Evening"

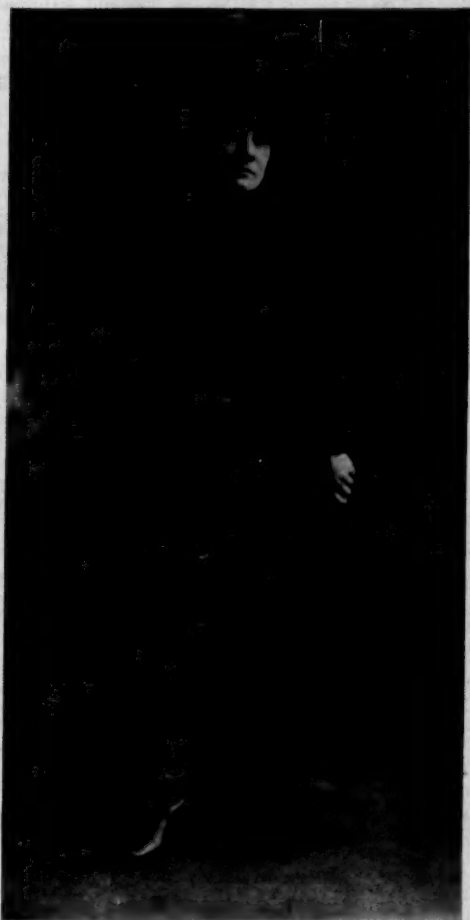


Photo by Daguerre, Chicago.

FLORENCE MACBETH  
As "Gilda" in "Rigoletto"

Two sensations were afforded opera patrons at the closing performance, one Titta Ruffo, the celebrated baritone, and the other Florence Macbeth, the young American coloratura soprano, who came somewhat as a surprise. Miss Macbeth is winsome in appearance, has excellent stage deportment and she SINGS BRILLIANTLY. Her voice is well handled, flexible and VERY VELVETY IN QUALITY and she sang the beautiful "Caro Nome" aria with surprising grace. She is a young American artist of PRODIGIOUS PROMISE. They were acclaimed from every corner of the house. Not in the reviewer's remembrance has an audience so completely forgotten its conventional decorum. —*Detroit Free Press (C. M. Tarsney), March 25th, 1920.*

When Florence Macbeth, the beautiful little American coloratura, and Ruffo finished their long and tensely dramatic scene at the close of the third act they received a demonstration that equalled Galli-Curci's Tuesday evening. When repeated rounds of hand clapping failed to produce more bows the more demonstrative in the audience began to shout "repeat" and "encore" till there was nothing left for the singers to do but to give the last part of the scene over again. It was truly a great exhibition of two splendid singers. This success of Miss Macbeth rather swells the pride of an American who contemplates the ranks of the Chicago Company. —*Detroit Journal (Ralph Holmes), March 25th, 1920.*

Time and again the action of the opera stopped stock still while the audience had its way in applause.

It is in the second act that Miss Macbeth has her first opportunity. Her voice has a very real emotional content and a deep tenderness which was most evident in the aria which followed the Duke's declaration of his love. The high note which was long sustained, as Gilda exits up the stairs near the end of this act, was as clear and as surely held as though an instrument produced it. Her scene with Rigoletto in the third act was a WONDER OF CLARITY AND INTELLIGENCE. —*The Detroit News (Robert Kelly), March 25th 1920.*

Miss Macbeth has been re-engaged by the Chicago Opera Company for appearances in Chicago in January and in New York in February. She will be available for concerts the rest of the season.

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Recital—Enormous Audience Welcomes Caruso  
—Local Composers' Music Heard—Art  
Society Presents Elshuco Trio

Pittsburgh, Pa., March 14, 1920.—On Friday evening, February 20, and Saturday afternoon, February 21, at Syria Mosque, assisted by three soloists of unquestioned and most excellent abilities, Andre Maquarre, flutist, Jacques Thibaud, violinist, and Harold Bauer, pianist, the Philadelphia Orchestra appeared under the leadership of Leopold Stokowski. The "Leonore," No. 3, overture, Beethoven, followed by the Bach "Brandenburg" concerto, No. 5, for piano, flute, violin and strings, completed the first half of the program. "The Afternoon of a Faun," Debussy, and Chausson's concerto for violin, piano and strings, completed one of the most delightful programs Pittsburgh music lovers have ever been privileged to enjoy. An extremely large and most enthusiastic audience attested to the worth of the soloists and the orchestra, by applause that at times bordered on the frantic.

## UNIQUE COSTUME RECITAL.

"Racial Songs in Their Settings"—such was the title given a charming costume recital in Carnegie Music Hall Friday evening, February 27. Edward Melvin Harris, pianist and a dancer of ability, together with Mrs. James Stephen Martin, were responsible for the unique entertainment. Emma Albert Dean, soprano, and Elsa Stand Denton, contralto, contributed well sung groups of songs including in their offerings lyrics from East India, China, Persia, Greece, Spain and Russia. Both singers are among the best known of local musicians. Earl B. Collins, pianist, furnished very satisfactory accompaniments. Sam Wagner, oboist, also assisted very capably.

## TWO PUPILS' PROGRAMS.

On February 27 in the Elks Temple, Etna, Pa., Marjorie Keil Benton presented her pupils in a recital, which reflected great credit on her ability as an instructor. Mrs. Benton is the capable soprano and director of music in the First Baptist Church.

On Monday evening, March 8, an operatic recital was given by the pupils from the studio of C. E. Niesen, one of Pittsburgh's well known teachers of voice. Kathleen Wood Neal, Beatrice Collins, Elsie and Lydia Mihn, Martha Morgan, Hazel Wilson, Robert L. Wilkes, Emanuel Pokora and Harry Hahn were the participants.

## ENORMOUS AUDIENCE WELCOMES CARUSO.

Syria Mosque never held a greater concert audience than the one which assembled on Saturday evening, February 28, to hear the most heralded tenor of the present generation, Caruso, and his assisting artists. Fully 2,000 standees, a crowded stage, and over 3,500 people seated were present to give him a royal welcome. Unfortunately he was suffering from a severe cold and his voice did not respond as freely as though it had not been hampered, but there were many times when the wonderful tones thrilled as of old. The aria, "Vesti la Giubba," from "Pagliacci," Leoncavallo, was wonderfully given as well as some of his encores.

Nina Morgana delighted with her splendid singing of the Waltz Song from "Mireille," Gounod, and several encores. Hers is a most flexible and very agreeable voice of lighter timbre which responds well to coloratura songs. She is a charming stage picture. Elias Breeskin gained much applause for his sincere playing of Wieniawski's "Souvenir de Moscow," and Sarasate's "Zapateado" and "Gypsy Airs." Salvatore Fucito and Jacob Bellin were the accompanists, the former for the singers and the latter for the violinist.

## LOCAL COMPOSERS' MUSIC HEARD.

Under the auspices of the Academy of Science and Art, Pittsburgh composers' works were given in Carnegie Hall Thursday evening, March 11. Represented on the program were William Wentzell, William H. Oetting, Richard Kountz, F. Carl Whitmer, Edward C. Harris and Edward Melvin Harris. Anna Bohn, Romaine Smith Russell, Clara Huhn and Helen Braley Cavanaugh were the artists who interpreted the various songs, while pupils from the sixth, seventh and eighth grades of the Holmes School, under the baton of Katherine Thompson Woods, sang Mr. Kountz's cantata, "The Sunbeams' Tournament." William Oetting and Fred Lotz presided at the organ and Ralph Lewando was the violinist for the Whitmer suite.

The various composers accompanied the singers who were heard in their songs.

## ART SOCIETY PRESENTS ELSHUCO TRIO.

On Friday evening, March 5, in Carnegie Music Hall, a most enjoyable evening of chamber music was given by this well known trio of artists—Aurelio Giorni, pianist; Willem Willeke, cellist, and Elias Breeskin, violinist. The Arensky trio seemed to please most, although all their offerings were splendidly given, and if applause is an indication of a very successful appearance, these artists can feel assured that they have won for themselves a place in the admiration of local lovers of good music.

J. B. S.

## FORT WAYNE MORNING MUSICAL PRESENTS SUPERIOR ARTIST COURSE

Lazzari and Gruppe Recital a Brilliant Event—Other  
Attractions Heard Include Scotti Grand Opera  
Company, Lucy Gates and the Detroit Sym-  
phony—Organization Celebrates Thirtieth  
Anniversary—Interesting Series of  
Organ Recitals—George Bailhe  
Presents Talented Pupils—  
Notes

Fort Wayne, Ind., March 11, 1920.—A brilliant assemblage that filled nearly every seat in the spacious Palace Theater Wednesday evening, March 10, demonstrated again the growing appreciation in this city for matters

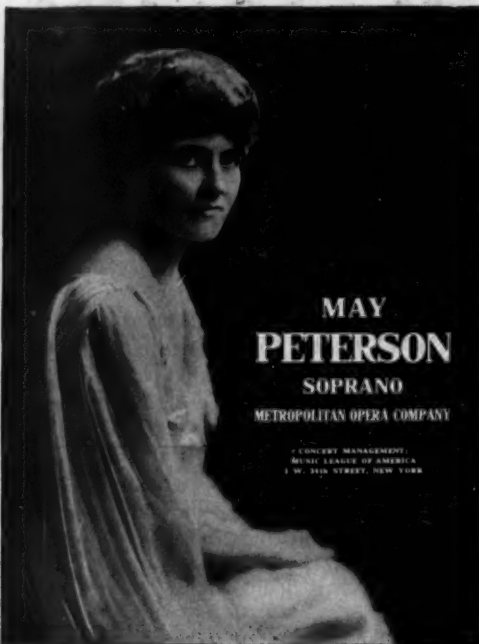


Photo by Leo L. Hill

musical. The artists were Carolina Lazzari, contralto, and Paulo Gruppe, cellist, Isaac Van Grove accompanying for the former and Fanchon Armitage for the latter.

Miss Lazzari is a woman of magnificent stage presence and personality, has a big voice, liquid, flexible and sweet, and gave a wonderful sense of unexpended reserve strength.

Mr. Gruppe proved himself a master of the cello and was repeatedly encored. Both artists were generous in their response to applause, and when, after the final program number, the audience remained and desired more, Miss Lazzari came back and gave two popular numbers by Nevin, "Mighty Lak' a Rose" and "The Rosary."

## EVENTS OFFERED IN MORNING MUSICAL COURSE.

The Lazzari-Gruppe joint recital was the fourth in the course of six artist recitals booked this season by the Morning Musical Society. The first was the Scotti Grand Opera Company in a double bill, "L'Oracolo" and "Cavalleria Rusticana," which was thoroughly enjoyed by a very

large audience; the second, Lucy Gates in a program of which a MacDowell group was the favorite (accompanist, Otto Sturmer); third, the Detroit Symphony Orchestra, with Victor Kolar wielding the baton, it being announced after the audience had assembled that Ossip Gabrilowitsch, the famous conductor and pianist, was ill in Chicago and unable to come to the city with the organization.

Two other entertainments of the course yet to come are Sascha Jacobinoff, violinist, scheduled for March 24, and the Adolph Bolm Ballet and Little Symphony, George Barrere, conductor, April 14.

## MORNING MUSICAL CELEBRATES ANNIVERSARY.

The Morning Musical celebrated its thirteenth anniversary on January 25 with a complimentary program at First Presbyterian Church. Among the good things presented were the Beethoven andante (fifth symphony), and "Padre Martini" (Kreisler), Agnes MacGonigle, a visiting organist; "Inflammatus," from the "Stabat Mater" (Rossini), Clara Zollars Bond and Morning Musical Chorus; the Bach-Gounod "Ave Maria," sung by Frieda Winegart, a very pleasing soprano; "Come Unto Me" (Coenen), D. Ferd Urbahns, baritone, and Handel's "Hallelujah" chorus from "The Messiah," with Emil Koepfel directing the chorus. The regular fortnightly programs of the Morning Musical, given in Elks' Auditorium, have been particularly enjoyable this season.

## INTERESTING SERIES OF ORGAN RECITALS.

Several interesting organ recitals have been given in this city this season, among them being one by Hugh Porter, of Chicago, at Wayne Street Methodist Church, of which his father is pastor; another by A. Leslie Jacobs, assisted by Evelyn Hinton, at Grace Reformed Church, and a third by Eric Delamarter, concert organist and assistant conductor of the Chicago Symphony Orchestra, at St. Paul's Lutheran Church. Mr. Delamarter was brought here by two local organists, Messrs. Weller and Jacobs, and neither an admission fee nor applause being permissible in St. Paul's the large audience attested its appreciation of the fine program by a liberal contribution to the collection baskets.

## ROBERT POLLAK PRESENTED IN RECITAL.

Robert Pollak, a young pianist of this city, was presented in recital at Elks' Auditorium by his teacher, George Bailhe, of the European School of Music. Mr. Pollak, who is still in his teens, is a sincere and talented student, and besides his Grieg, Moszkowski, Chopin, Brahms and Liszt numbers gave several compositions by Percy Grainger, with whom he studied in Chicago. The comprehensive program was annotated by the youthful performer, who gives promise of future renown should he elect to pursue his musical studies so far as a public career.

## NOTES.

Florence Henline, another pupil of George Bailhe, appeared in recital recently to assist in raising funds to defray the expense of studying in Paris, whence she expects to sail the coming June.

The European School this season added a ballet department, under the direction of Grace Romary, and a recital given by the pupils thereof in the Majestic Theater attested to the popularity of this form of art.

Gaston Bailhe, head of the Paris School of Violin, has been engaged to direct a new High School Orchestra, a former organization of this kind having become inactive. Mr. Bailhe has for a number of years had charge of the orchestra at the Jefferson Moving Picture Theater, where a high standard of musical excellence is maintained.

Fred G. Church, organist and choirmaster at Trinity Episcopal Church, presented a number of his pupils in concert at the Scottish Rite Cathedral on Sunday, February 29. Vera Sessler was organist for the occasion, and Richard Hartzler, a former boy soprano, demonstrated that his voice has now developed into a rich baritone.

Grace Van Studdiford, former light opera star, who has had a vocal studio in this city for the past three years, presented a number of her advanced pupils in recital at the Majestic Theater.

E. W. H.

## De Tréville to Offer New Program

On Saturday evening, April 10, at Aeolian Hall, Yvonne De Tréville, coloratura soprano, assisted by Ruth Lowther Kemper, violinist, and Claude Warford, composer-accompanist, will give a costume recital. The program promises to be very interesting and new as it is divided into three parts: eighteenth, nineteenth and twentieth century periods. Works by the following comprise the selections: Tartini, Bainbridge Crist, Martini, Hopkinson, Vieuxtemps, Wieniawski, Stephen Foster, Edward MacDowell, Auber, Henry Holden Huss, Edwin Grasse, Ruth L. Kemper, Kreisler, Claude Debussy, Albert Wolff, Claude Warford, A. Walter Kramer and Glazounoff-La Forge.



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### Helping People Means More Than Personal Glory to Winifred Lugrin Fahey

**WELL KNOWN SOPRANO BELIEVES AN  
ARTIST SHOULD CARRY A MESSAGE TO  
HER AUDIENCE—STUDY OF PRODUCTION  
NECESSARY—TECHNIC IMPOR-  
TANT—LOVES PIANO MUSIC**

All newcomers to New York have their opinions about the audiences! To Winifred Lugrin Fahey, the soprano from Victoria, B. C., the one that greeted her recently at her Metropolitan debut impressed her as being "wonderful." She said:

"The New York concertgoers seem to go out of their way to make a stranger in their midst feel happy and at home. Furthermore, they want to do things for you!"

"I have also been singing before club audiences since I have been here and they enjoy and respond to whatever message you are able to give them. Personally," added Mme. Fahey, her charming face lighting up, "I am never so happy as when I am singing. Naturally, a first recital here is somewhat of an ordeal for most singers, but with me, I tried to tell my audience something it knew and yet perhaps had not thought of for a long, long time. To awaken your audience, that is the thing!"

CARRY A MESSAGE.

"We talk of a message, etc., and, after all, carrying just that to your hearers seems to be the great thing. Take

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Nature as a whole! We don't see how it's done or what did it, do we? Well, then, we must have a perfectly produced voice, or we have no business to expect people to understand our message. If we have no voice, speaking of extremes, we can't give anything.

THOROUGH STUDY OF PRODUCTION.

"The last five years I have gone pretty thoroughly into the study of voice production, under the guidance of R. Thomas Steel, formerly of this city and now residing



(Above) Winifred Lugrin Fahey taking exercise in Central Park. (Below) The singer and her two children snuggled on the rocks near their summer home at Victoria, B. C.

in Victoria, and whom I consider a great specialist in his line. Some people have scolded me for going so deeply into the mechanical end, but I do not regret it. Understanding that branch of the art is very valuable. The pianist or the violinist has his instrument all ready when he steps on the stage, but with the singer, every time he sings a note he has to take a breath and adjust himself!

"In art, for example, take a painting of the old school. It is so smooth that it is almost like a fine photograph. Its execution should have a message to the untidy person or one whose life is not well ordered. Yet, to some, the

beauty of the more modern paintings, which look as though they had been done with the palette knife, appeal. It is much the same with singing!

IMPORTANCE OF TECHNIC.

"In singing it is quite natural that one pays a little attention to the technic; but when one thinks only of that and is hampered by public opinion, opportunity for full expression is bound to be overlooked. The whole question resolves itself down to balance and rhythm. The person who is a perfect artist in one line should be interested in the understanding of all branches of art. I am, personally, perhaps more interested in hearing pianists. No doubt, because the piano is my favorite instrument and I studied it when I was younger. I often wonder, though, if the reason a singer doesn't enjoy going to lots of song recitals, is due to the fact that she finds herself constantly criticising, or whether she is afraid to acknowledge she has heard someone better? Well," she added frankly, "no matter what the answer is, we must agree that music is a lovely pastime, but if it doesn't lead us anywhere, what good is it? When music helps us to spread love then it is more than just worth while. Yes, that is the only reason I sing! If I can help people, that alone is more to me than personal glory!" J. V.

### Ruby Potter in Opera

The reappearance and singing of Ruby Potter in opera is creating much favorable comment in Washington, D. C. The Washington Opera Company, a vision grown into a pillar of strength for the building up of a permanent opera company in Washington which will gladly foster American talent, was the vehicle Mrs. Potter employed to present herself before her friends and the opera lovers of Washington.

Mrs. Potter is the wife of Louis A. Potter, Jr., a long time resident of Washington, and an organist and teacher of piano with more than a local reputation. Mrs. Potter is a well known church and concert singer of Washington and the South, and is available for concert and oratorio dates for the early season of 1920-1921.

Mrs. Potter's debut in Washington in opera was made some weeks ago in "Carmen," her work calling forth much favorable comment by musicians and press. On Wednesday, March 21, Mrs. Potter assumed the role of "Suzanne" in Wolf-Ferrari's opera, "The Secret of Suzanne," with marked artistic success. Mrs. Potter has the hallmark of real talent, shown by her ability to submerge her own personality in the character of the score. She has a flexible, although light voice for dramatic or semi-dramatic roles, one always true to pitch and with carrying power



RUBY POTTER,

Soprano, who is appearing with marked success as a member of the Washington Opera Company.

sufficient and enunciation clean and clear enough for large auditoriums. With a fuller appreciation of the art of focus of tone, especially in mezzo-voice, her accomplishments fit her for all the lighter operatic roles, for she is sensitive and intellectually alive to the artistic.

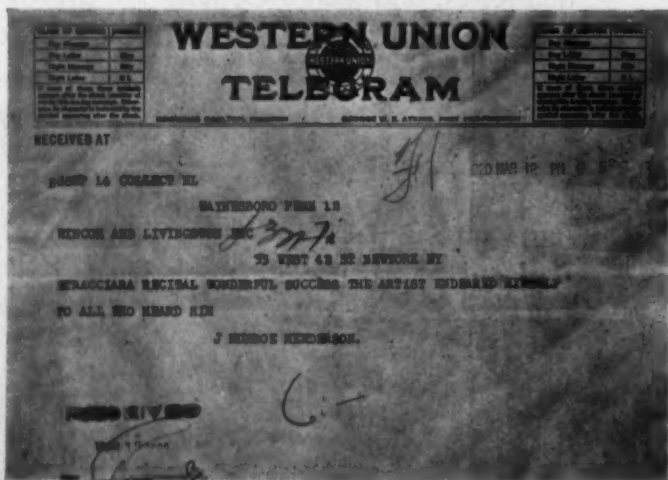
Mrs. Potter's audience on Wednesday night was quick to sense the excellence of her work and singing, and accorded her the applause which she deserved.

### Berta Reviere to Sing with Orchestra

Berta Reviere, the young American soprano who has given several successful recitals in New York City, will make her first appearance with orchestra in Brooklyn early in May.

## RICCARDO STRACCIARI

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Philadelphia, Pa.	C. von Sternberg Mrs. M. B. Moulton	July 5 to July 24
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## Ethel Frank Scores Notable Success in Her Unusual Boston Song Recital

Boston Musical Association Presents Four Unusual Works Which Are Beautifully Performed—Guimar Novaes, Eva Gauthier, Helen Stanley, W. D. Strong and Marcia Van Dresser Please in Recitals—H. T. Parker Eulogizes C. A. Ellis—N. E. Conservatory Faculty Honors Memory of Elson

Boston, Mass., April 4, 1920.—The program for the fourth concert of the Boston Musical Association, Georges Longy, director, on last Wednesday evening, March 24, in Jordan Hall, comprised four numbers of unusual interest. One was Griffes' highly imaginative and expertly written "Poem" for the flute and small orchestra, in which Marion Jordan played the solo part. The second was a suite entitled "Naive Landscapes," written by the American composer, John Beach, for flute, oboe, clarinet and piano—the wind parts performed by Messrs. Laurent, Longy and Mimart, of the Boston Symphony Orchestra. The third new piece was a cycle of six songs by the English composer, Vaughan Williams, for tenor voice—in this case, Rulon Robison—string quartet and piano. The poems for these interesting songs were taken from Housman's "Shropshire Lad," as follows: "On Wenlock Edge," "From Far, from Eve and Morning," "Is My Team Ploughing?" "Oh, When I Was in Love with You," "Bredon Hill," and "Clun." The remaining novel item on this program was a "Romantic Serenade," by the Dutch writer, Brandt-Buys—a conductor and composer of the end of the last century—played by the Durrell String Quartet.

Mr. Longy merits hearty commendation and generous support for the activities of the Boston Musical Association. His series of concerts has made possible the presentation of new, and for the most part interesting, works. Moreover, these concerts have provided opportunity for the younger generation of singers and players to be heard. The Boston Musical Association has indeed enriched the musical life of this city, and it is to be hoped that the benefactors who made the project possible this season will continue their sponsorship next year. The program of the last concert of this series, Wednesday evening, April 28, will be one of extraordinary interest.

GUIMAR NOVAES SCORES BRILLIANT SUCCESS IN RECITAL.

The musically knowing in this city flocked in large numbers to the recital of Guimar Novaes, rare delight among

pianists, Friday afternoon, March 19, in Jordan Hall. There then were revealed the extraordinary powers that have given Miss Novaes her very high rank among pianists. A program which included Brahms' variations on a theme by Handel, Chopin's tragic sonata of the funeral march, and pieces by Gluck, Saint-Saëns, Albeniz, Seguedille and Triana provided ample opportunity for a demonstration of her splendid command of touch and tone, her keen insight into the poetic quality of the music and her thorough musicianship. These qualities, combined with the simplicity and sincerity which bespeak true greatness, stirred her audience to enthusiasm. It is safe to predict that Miss Novaes will always find a warm welcome in Boston.

HELEN STANLEY PLEASES IN RECITAL.

Helen Stanley, the charming soprano, was heard in an interesting recital Saturday afternoon, March 20, in Jordan Hall. Her unbackneyed program was made up of songs by the following composers: Sarti, Pergolesi, Moffat, Goldmark, Debussy, Paladilhe, Widor, Bruneau, Denaut, Sgambati, Bimboni, Dvorák, Tchaikowsky, Poldowski, Protheroe, Bauer, Glenn and Ferrari. Mme. Stanley's program ran the whole gamut of emotions from archness to grim tragedy, providing adequate test for her vocal powers and interpretative talents. Her tones are rich and full, especially in the middle register, and she controls her voice with praiseworthy skill. Mme. Stanley merits mention for her clear diction. A good sized audience recognized her unusual gifts and she was obliged to lengthen her program.

H. T. PARKER EULOGIZES C. A. ELLIS.

H. T. Parker, the music and dramatic critic of the Boston Transcript, wrote last week as follows regarding the impending retirement of C. A. Ellis from the managerial field: "C. A. Ellis will withdraw next month from the management of opera and concerts both in Boston and

in other cities. For years he was the manager of the Symphony Orchestra and did much to establish its standards. Of late he has arranged most of the visits of opera companies to Boston. Paderewski, Kreisler, Rachmaninoff, Mme. Melba, Miss Farrar and other singers and virtuosos, confided their fortunes to him. As they trusted him, so has the public, especially in Boston, put faith in him. What he promised—it long since discovered—he performed."

W. D. STRONG IMPRESSES HEARERS AS FINE PIANIST.

William D. Strong, a resident pianist and teacher, made a very favorable showing in a debut recital which he gave Thursday afternoon, March 18, in Jordan Hall. Mr. Strong played the following pieces: "Babilone," arranged by Josef Hofmann; Brahms, intermezzo, op. 117, No. 1. Gluck-Joseffy, "Arietta di Balletto"; MacDowell, "Keltic" sonata; Poldini, "Marche Mignonne"; Barwood, impromptu and "Humoresque" (MS., first time); Sternberg, etude, C minor; Chopin, barcarolle; Grondahl, etude, and Liszt, "Cantique d'Amore."

Mr. Strong disclosed a maturity of technical command of his instrument which excited the admiration of his hearers. His dynamics were excellent, beautiful tones devoid, to a great extent, of blurring qualities. In his passage work he exhibited an effective command of pyrotechnics; and his legato playing was even and clear. Mr. Strong's playing will gain in authority when he has achieved a more complete mastery of rhythmic design than he at present appears to possess. His playing gave much pleasure to a friendly audience.

MARCIA VAN DRESSER SINGS.

Marcia Van Dresser, the beautiful soprano, gave a recital last Monday afternoon, March 22, in Jordan Hall. Miss Van Dresser gave proof of her abilities in groups of pieces by Enrico Bossi and Erich Wolff, and in songs from Saint-Saëns, Gounod, Duparc, Debussy, Spohr, Wade, Dobson and Sibelius. Miss Van Dresser was particularly effective in the numbers by Duparc, Debussy and Saint-Saëns. Her voice has deepened from soprano to what might be termed mezzo-contralto. She was warmly applauded, resulting in several encores.

N. E. CONSERVATORY FACULTY HONORS MEMORY OF ELSON.

The faculty of the New England Conservatory of Music gave a concert on Tuesday, March 23, to officers and students of the school in memory of Louis C. Elson, for nearly forty years lecturer on the theory and history of music at the conservatory. The exercises were simple and consisted of a solemn tribute in honor of the lamented teacher and celebrated critic by his associates and pupils. Dr. George W. Chadwick, director of the New England Conservatory of Music, presided. The Bach chorale, "Adorn Thyself, Dear Soul," was played by Homer Humphrey, organist of the faculty. Ralph Flanders, business manager of the conservatory, read a letter containing the recollections of Mr. Elson and the whole-hearted tribute to him as man and teacher of George B. Cortelyou, now one of the vice-presidents of the conservatory, who was a pupil there and who studied with Mr. Elson.

Henry M. Dunham, of the faculty and the longest in service of the present membership of this body, and F. Addison Porter, also of the faculty, both pupils of Mr. Elson, spoke. Wallace Goodrich, dean, then read resolutions offered in behalf of the faculty, which recognized warmly Mr. Elson's forty years of long and invaluable service at the New England Conservatory of Music. Mr. Goodrich also read the following poem by Laura Huxtable-Porter, one of Mr. Elson's pupils, who was graduated from the conservatory in 1905:

LOUIS C. ELSON.

1848-1920.

As some bright world fed by eternal light  
Sheds its benevolent beams  
Enriched, transformed, new-lustrous to the sight  
Of those who gaze—a planet in the night.  
Whose mellow fulgent gleams  
Translate the greater to the lesser sphere  
With such clear exquisite glow  
That new and stranger beauties thence appear  
To gem the darkness—glories brought more near  
Deeper and fuller grow—  
So shone the kindly genius of this friend.  
He caught Art's fervent rays  
Attuned in sympathy; so could he blend  
With these a divination true, and send  
Them shining through the ways  
Of those who searched more darkly. His to see  
And choicely to reset  
Gainst humor's foil, in sparkling clarity,  
The priceless truth of Art, Life, History.  
Humbly we own our debt.

LILLIAN PRUDDEN GIVES FINE PROGRAM.

Lillian Prudden, soprano from the studio of Mme. Hudson-Alexander, gave a song recital Tuesday evening, March 23, in Jordan Hall. She was accompanied by

(Continued on page 44.)

### EDNA

New York Globe:

Edna Thomas was at her best in "Four Negro Creole Songs," sung in Creole patois. Her voice is rich in quality and power.

New York Herald:

Good voice—clear, well produced, and of good volume. Her diction is excellent.

New York Sun:

Edna Thomas, a mezzo contralto, of New Orleans, gave a programme of well chosen songs.

Her voice is one of good power and rich quality. The singer showed delightful feeling and has an attractive personality.



### THOMAS

Brooklyn Eagle:

Natural beauty of voice and intelligent delivery—with style and unusual brilliancy of tone— . . . in English translations with purity of diction and nice weighing of their lyric content.

New York Evening Mail:

Her voice is of mezzo range with considerable depth and power.

New York Tribune:

She sang in English with fine interpretative power and with extraordinarily clear enunciation. Her voice was at its best, and its best was very good indeed, smooth, resonant, of ample range and power. Miss Thomas will be heard from.

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## First Joint Recital Concert Tour

**ROSA RAISA** **GIACOMO RIMINI**

World's Greatest Dramatic Soprano

Famous Italian Baritone

(ARTISTS OF CHICAGO OPERA COMPANY)

"WHO is the greatest opera singer of the day next to Enrico Caruso?" asks the Evening Post, February 4th, 1920, and says, "there can be only one answer to this question: Rosa Raisa is her name. Last night she returned to the Lexington and as Norma in Bellini's master work electrified a crowded audience, giving the most glorious, the most thrilling exhibition of vocal art heard in New York from any woman singer in two decades. Rosa Raisa has no rivals, she stands alone."



© Mishkin, N. Y.

"Rosa Raisa is one of the real stars of the operatic world."—*New York Herald*.

"The truly magnificent Rosa Raisa, a dramatic soprano of irresistible emotional force."—*Lawrence Gilman, North American Review*.

"It is a voice for intensely dramatic music, strong, pure and resonant. The range is a generous one."—*Boston Transcript*.

"Rosa Raisa has the most marvellous, glorious voice of any kind or character, barring none, which has come under my observation in many a year."—*Max Smith, New York American*.

"Miss Raisa disclosed that her vocal gifts are coloratura as well as dramatic, and she possesses a pianissimo that has no peer among sopranos of the dramatic genre."—*Howard Shelley, Philadelphia Telegraph*.

Raisa-Rimini Concert Dates  
Spring 1920

April 4th—Chicago, Auditorium Theater.

April 11th—New York, Hippodrome.

April 15th—Washington, National Theater.

April 18th—Boston, Boston Opera House.

April 21st—Pittsburgh, Carnegie Music Hall.

April 24th—Philadelphia, Metropolitan Opera House.

April 25th—New York, Hippodrome.

May 2nd—Brooklyn, Academy of Music.

May 4th—Spartanburg, S. C., Spartanburg Festival.

May 8th—Charlotte, N. C., Charlotte Festival.

May 11th—Syracuse, N. Y., Syracuse Festival.

May 14th—Macon, Ga., Macon Festival.

A few available dates this spring and fall.



"Rimini is a baritone of sonorous voice, which he used to advantage. He made a good impression with the prologue from 'Pagliacci,' and he had other arias of breath-taking kind to give further evidence of his power."—*Philadelphia Record*.

"Signor Rimini, who made his local debut, exhibited a good baritone voice of ample power and resonance. Naturally he sang the prologue from 'Pagliacci' and other numbers. His tones blended well with those of Miss Raisa in the 'Trovatore' duet, and he was also the recipient of much approbation."—*Philadelphia Telegraph*.

"Rimini's middle register was beautiful, but the full beauty of his tone was not reached until the last number with Raisa."—*New York Call*.

"There was applause unceasing and a great deal of enthusiasm also went out from the demonstrative multitude to Giacomo Rimini."—*New York American*.

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MASON &amp; HAMLIN PIANO

## ST. LOUIS TO HAVE SEVEN WEEKS OF OPERA DURING SEASON

**Operas and Singers for Municipal Season Announced—  
Max Zach's Term of Thirteen Years as Symphony  
Director May Be Extended Three Years—  
Lhevinne Fulfills Pre-War Engagement—  
Mme. DelleDonne Soloist at "Pop"—  
"Paradise Lost" Great Success for  
Pageant Choral Society**

St. Louis, Mo., March 12, 1920.—A meeting of the Municipal Theater Association at the American Annex last week developed the following plans for municipal opera this summer. The season will be seven weeks and the operas to be presented are "The Mikado," "Robin Hood," "Firefly," "Babes in Toyland," "Woodland," "The Gondolier," "Waltz Dream" and "The Mascot."

The principals, too, have been selected—Irene Pavolaska, Warren Proctor, Edward Ferguson, Charles Gallagher, who will be warmly welcomed for his past successes, as well as Frank Moulan, Mildred Rogers, Eva Olivette and various others less well known. Max Bendix, of the Gallo Association, will be the musical director. There will be a supporting chorus of eighty local singers and an orchestra including some symphony players.

Some of the serious inconveniences of last season will be eradicated this year. The difficulty of access will be eliminated by the service of a bus company operating direct from downtown as well as from street cars. Provision will also be made for protection from the blasting storms which became such an unfeeling part of the amusement last year.

### SYMPHONY CONDUCTOR PROBABLY WILL BE RE-ENGAGED.

Although no public announcement has yet been made by the executive board of the Symphony, it has been learned upon excellent authority that Max Zach, conductor for the past thirteen years, has practically concluded a contract with the St. Louis Symphony for the continuation of his present position for the coming three years. It is an announcement that will meet with much approval when it comes, for St. Louis is keenly appreciative of the high standard of ideals that Mr. Zach has not only upheld in theory but attained. This has been especially true during the current season when for the first time the material with which to obtain such results was, in the main, at hand. It is understood that the present season of fifteen regular concerts and twenty "Pops" will hold for the coming season, but that the following year will show an increase of concerts.

### LHEVINNE FULFILLS PRE-WAR ENGAGEMENT.

Scheduled for an appearance with the Symphony before the outbreak of the war, Josef Lhevinne returned to St. Louis as soloist with the Symphony on Friday afternoon and Saturday evening, March 5 and 6, playing the Rubinstein concerto in E flat major. Since last heard here Mr. Lhevinne's playing shows decided differences—more power, unlimited, one might say. The andante movement was the most delightful part of the concerto. After several recalls, Mr. Lhevinne responded with an encore which proved a splendid selection in the minds of his hearers.

Max Zach opened his program with the "Converse" symphony in C minor, which had its first hearing in St. Louis. The work is of the positive type that either pleases or displeases without apology—there is no concession to the popular fancy, as is noticeable in many present day compositions. It is interesting from start to finish, but perhaps the most appealing movement is the second, wherein are heard some altogether lovely themes and harmonies. Surely, it

merits further hearing. The Elgar "Cockaigne" overture concluded the program. This was also a first time number and proved to be exceedingly well liked.

MME. DELLEDONNE, SYMPHONY HARPISIT, SOLOIST WITH POP.

Again the "Pop" audience was delighted to find for soloist their favorite Mme. DelleDonne, harpist from the Symphony ranks, at the concert on Sunday, March 7. Mme. DelleDonne played the light, attractive "Impromptu Caprice," "Pierne, and for an encore the even better liked "Etude Melodique," Godefrid. This artist is one of the most popular soloists, and her appearances are always a definite pleasure.

The Halvorsen "Triumphal Entrance of the Boyars" opened the program and was followed by the overture and scherzo from "Midsummer Night's Dream," Mendelssohn; two of the Moszkowski Spanish dances; "Rhapsody on a Persian Air," Mason, and in conclusion the "Harlequin's Wedding," Zach. This last mentioned is especially popular with the St. Louis public at such times as Mr. Zach sees fit to include it or any other of his compositions in the afternoon's scheme.

### PAGEANT CHORAL SOCIETY SINGS "PARADISE LOST."

Frederick Fischer, director of the Pageant Choral Society, has to his credit one of the most notable musical successes of this season in St. Louis for his presentation of Bossi's "Paradise Lost" at the Odeon on Tuesday evening, March 9. This is the most pretentious thing that this body of highly trained singers has yet attempted, but from the excellence of the work as portrayed on that evening we have every reason to believe that the coming season holds even bigger things in a choral way for St. Louis.

The trio of soloists as originally planned consisted of Arthur Middleton, bass-baritone; Ellen Rumsey (St. Louis), contralto, and Lotta Madden, soprano. Owing to the last minute illness of Mr. Middleton, Frederick Patton assumed the role under more than usual difficulties and made for himself quite a place in the affections of his hearers. His is a splendid voice, which he uses with particularly telling effects. Honors among the soloists are to be about evenly divided; the parts were remarkably well handled throughout and presented the story effectively.

The work of the chorus was a high light in the evening, as such attainments by choral societies are quite out of the ordinary. The St. Louis Symphony contributed beautiful support—it cannot in fairness be called a background, for it was far more than that. The orchestral part of "Paradise Lost" is not for a moment a thing to be lightly touched upon, and on this occasion it bore the proper relation to the work of soloists and chorus without fault.

Z. B. F.

### Activities of Klibansky Pupils

Many engagements and recent appearances of pupils of Sergei Klibansky, the New York vocal instructor, include the following:

Betsy Lane Shepherd was engaged for a concert in Philadelphia March 26; in April she will make a tour through Texas. Virginia Rea received an ovation after her singing of "Una voce poco fa" at the eighth anniversary celebration of the Kriens Symphony Club. Elsie Duffield has been engaged for concerts in Newark, Wilmington and Blairstown, N. J. She has also been reengaged as soloist at the First Presbyterian Church, Bloomfield, N. J. Lotta Madden scored a great success in St. Louis, where she sang the soprano solo in "Paradise Lost," by Bossi, with the Pageant Choral and the St. Louis Symphony Orchestra. Norma Weber has been engaged for concerts in Danbury and Bridgeport, Conn. Clara Duval has been reengaged as soloist at the South Reformed

Church in Brooklyn, N. Y. Myrtle Schaaf was soloist at a concert given at the Willeby Mansion in Brooklyn. Elsa Diemer was soloist at the last Liederkrantz concert, and made an excellent impression. At Mr. Klibansky's last studio musicale Edith Shearouse and Alveda Lofgren sang; the latter will be soloist at the Republican Club in April. Klipansky pupils have been engaged to give a recital in Bedford, N. Y., in April.

### Three Skilton Compositions on Tour

Three compositions of Charles S. Skilton of Lawrence, Kans., are being presented on tour this season by well known artists: Harold Henry, pianist, is playing everywhere the Sioux flute serenade, one of three piano pieces dedicated to him about to be issued by the Carl Fischer Company; the Zoellner Quartet is featuring a new Indian piece, a sunrise song on a Winnebago melody, and Lada, the dancer, is using the "War Dance" on her recital programs. She presented it in Carnegie Hall, New York, last December, where it was so well received that she repeated it at her second recital in the same hall a month later.

### Prominent Artists at House Warming

Mrs. Ernest Biardot entertained many artists prominent in the musical and dramatic world at her housewarming in New York on Sunday afternoon, March 14. Mrs. Biardot, once a professional singer herself, is known for her distinctive musicales and discretion in the interesting selection of artists. Among the artists who furnished the program at the housewarming were Marcia Van Dresser, Reinald Werrenrath, Josephine Jacoby, Dicie Howell, Rafael Diaz, Ellen Rumsey, Oliver Denton and Daniel Wolf, and Harry Spier, accompanist.

After the program was over, Mr. Werrenrath was obliged to sing "Smilin' Through" for the second time, in response to a request from Jane Cowl, who is playing the leading role in the play by that name at the Broadhurst Theater.

### Stillman Students Heard in Recital

On April 4 the pupils of Louis Stillman were heard in another piano recital, at the former's studio, 148 West 72d street. Dr. Maurice Halperson lectured on "The Life and Environment of Chopin." The program included numbers by Chopin, Beethoven and Schumann, rendered by the following: Cecilia Quartaro, Marcelle Picard, Doris Levene, Constance Weaver, Vera Furbeck, Rita Marx, Frank Gaebelein, Bernice Kazounoff and Frank Sheridan.

### Mary Mellish to Give New York Recital

Mary Mellish, soprano of the Metropolitan Opera Company, who will appear next season in concert prior to her appearances in opera, will give her first Aeolian Hall recital on October 29.

### Max Hirsch Decorated

In recognition of the proficient manner in which Max Hirsch managed the trans-continental tours through this country of the French Army Band and the Paris Symphony Orchestra, the French Government recently, through the French High Commissioner, notified Mr. Hirsch that his Government had made him an Officer d'Instruction Publique and an Officer de l'Academie Francaise. Mr. Hirsch is at present managing the French Dramatic Company now appearing in Montreal after a successful season in New York.

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# FANNIE BLOOMFIELD ZEISLER

## In "Chicago Triumphs"

BY HERMAN DEVRIES.

One of the great woman pianists of today came back to take her share of public acclaim last night after a retirement of some four years, and came back with an astounding, an amazing pianistic prowess that placed her anew among the elite of the musical world.

Fannie Bloomfield-Zeiser's indomitable spirit carried her, as her friends know, through a long period of sorrow and illness and it is only too evident in her performance of yesterday that her vigorous mentality and colossal technical prowess have never once faltered throughout the "trial by fire."

Rather has her art grown richer, bigger, more epicene, by this test of life.

I cannot recall any one more entitled to universal fame than our own Fannie Bloomfield-Zeiser. Put down for yourself all the qualities that, united, make an ideal piano virtuoso and you have a composite Madame Zeiser.

Would you have Mozart? Then she gives you perfection of classic style, smoothness and nobility of line, clarity and purity of tone and design.

If your mood inclines to Chopin, she will satisfy your sincerest dream of how the F minor should be interpreted, as she finds her brilliant, plastic, dexterous way through the "Allegro Vivace," and carves the lovely measures of the slower movements.

With her Tchaikowsky you feel the surge of the deeper strength, the nervous yet forceful strength of this super-woman, this Sarah Bernhardt of the piano, and you sit agape as her mighty tone dominates the forte of the orchestra.

We who witnessed the return of Bloomfield-Zeiser last night heard great piano playing and registered an indelible impression of an art that is as rare as it is simple and beautiful.—*Chicago Evening American, February 4, 1920.*

BY HENRIETTE WEBER.

Last night at Orchestra Hall Fannie Bloomfield-Zeiser proved conclusively that she could come back. The pianist who has been an honor to the entire musical world, to America especially, and to Chicago most of all, returned to the concert stage after a temporary retirement caused by ill health, and with the first note showed that the eclipse had in no respect affected her playing.

There was the same brilliance, all the old-time vigor, and every little while that breath-taking ability to dominate the situation by taking the bit in her own teeth that is so characteristic of her fiery temperament.

The hearty welcome that met Mrs. Zeiser when she first appeared grew in vigor and length as the program progressed until it all finally resolved itself into one prolonged ovation. She played as though inspired, and seemed to enjoy it all as much as did her large audience. It was an ideal comeback.—*Chicago Herald and Examiner, February 4, 1920.*

BY W. L. HUBBARD.

The task she set herself was a herculean one from a purely physical standpoint alone, to say nothing of the musical demand and strain. That she performed it as she did is subject for congratulation for all who count themselves her friends and admirers.—*Chicago Daily Tribune, February 4, 1920.*

BY MAURICE ROSENFELD.

One of the few great concert pianists who belong to that coterie which numbers among its members D'Albert, Paderewski, De Pachmann, Moritz Rosenthal and one or two others, Fannie Bloomfield-Zeiser is best known to Chicagoans, for she herself is of Chicago.

Her concerto recital last evening at Orchestra Hall proved that she is as keen, as able, as dexterous and as musical as when she came back from Vienna, now some thirty years ago.

She also showed that her endurance is that of the youngest of the virtuosos of the day and her touch as light and as delicate.

The scherzo from Liszt's D minor concerto was played as an encore at the end of the concert.

She played this as no one else has ever performed it. All its fascinating brilliance, its fleet and clear technical perfection, its smoothly glistening tone effects and its rhythmical certitude of accent, were put into effect with true virtuosity. Especially coming after the onerous task of the evening, this extra piece showed conclusively that Mrs. Bloomfield-Zeiser, after an absence of two seasons from the concert stage, has come back as great as ever.—*Chicago Daily News, February 4, 1920.*

BY KARLETON HACKETT.

Fannie Bloomfield-Zeiser played at Orchestra Hall three concert—first, the Mozart C minor, then the Chopin F minor, and, to close, the Tchaikowsky. It was a virtuosa tour de force of the most taxing kind, and she accomplished it with command of her art that left no doubt that her long rest has served merely to refresh her spirits.

The Chopin F minor was beautifully played. This music Mrs. Zeiser has at her finger-tips to the most delicate shade of tone color in the finish of every phrase. She has studied it, thought over

it and played it, until she has achieved a finality in its interpretation.

Lovely in tone quality, exquisitely clear in technique, with infinite variety of touch and all in perfect balance. It was a thing complete.

The exuberance of youth joying in the conquest of difficulties has ripened into the equanimity of one who has surmounted all the obstacles which beset the pathway to the heights. So there came into her reading a deeper note than ever we have heard from her before.

The slow movement of the Mozart was charming. Fresh and clear with a certain joyousness as of quiet contemplation out in the open. . . . In her playing there is a clarity of thought which she expresses through a cleanness of technique and a vigor of rhythmic accent that are extraordinary. The notes ripple out from under her fingers with a distinctive quality. The decorative figures are so ornamental in themselves and so exquisitely proportioned to the musical structure that they give peculiar delight. It has all been so thoroughly worked out and there are so many dainty little touches that you marvel at the skill with which all has been adjusted while you revel in the sheer beauty of the tone.

It was a triumphal evening for Mrs. Zeiser, and evidently but one of many still to come, for she demonstrated that she has much yet to express through her music. She is a remarkable woman.—*Chicago Evening Post, February 4, 1920.*

BY EDWARD C. MOORE.

Fannie Bloomfield-Zeiser accomplished quite as remarkable a return to the concert stage last night at Orchestra Hall as the history of the piano and its players is likely to relate.

Occasionally a hardy pianist comes along who is willing to appear twice on a program in such a manifestation. Mrs. Zeiser, however, played not two, but three, and uncommonly trying ones at that. Then to prove that the trio, a steadily increasing climax of triumph for her, had not exhausted her powers, she returned to the stage and played the scherzo from Liszt's concerto.

Even a recital program could hardly have served to illustrate as many styles of beautiful playing as these three concertos, together with the appended encore.

The Mozart work, with its restrained mood, its delicate arabesques of rapid notes, its gentle melodies, served to introduce the evening. With not much more of an intermission than it took to change the scores on the desks, Mrs. Zeiser returned for the Chopin concerto.

Here was a work, also of delicate character, but imaginative, emotional, and of highly pronounced mood. From the subjective point of view, it was the greatest test of the evening, as it was likewise a wonderful performance. Mrs. Zeiser has always been one of the great Chopin players of this generation. She was never finer than she was last night.

The wondrous chords, the resounding climaxes, the brilliant glitter of the Tchaikowsky work. It was a mighty piece of virtuosity, with all the dash and impetuous fire of Mrs. Zeiser's playing in former years, which is another way of saying that she sweet the audience along with her as she would.

As though that had not been enough, the Liszt scherzo next lifted forth with as lovely a rhythm as though Anna Pavlova's Russian ballet had been presenting a dance with all the exactitude of the strictest classicism. In fact there was much about Mrs. Zeiser's playing to suggest that she has a thorough dance feeling merged into her ideas of interpretation.—*Chicago Daily Journal, February 4, 1920.*

BY EDWARD C. MOORE.

They gave the second half of the Symphony Orchestra's program to the appearance of Chicago's great pianist, Fannie Bloomfield-Zeiser, and she responded by turning the performance into a festival occasion.

She has been a frequent, brilliant and highly welcome visitor among the soloists with the orchestra. Unless the count is in error, yesterday was the seventeenth time she has appeared in the subscription concerts since 1891. Seldom, if ever, has she been in more gallant, more compelling mood than she was on her latest appearance.

The sheer vitality, the nervous energy of her performance was amazing, which did not in the least deter from its being quite as musicianly a performance as it has ever been out of all the pianists who have played it in past seasons. She is an abiding wonder, is Mrs. Zeiser, and the ovation she received from the audience and orchestra alike is only one bit of evidence of the marvels she evoked during the thirty minutes she was on the stage.

The Schumann concerto is a grateful piece for the performer. In order to hear it at its best, it should be played by someone like Mrs. Zeiser, a great artist thoroughly in sympathy with her metier and an enthusiast in its interpretation. Then it resounds and sings and dances for the hearer, a big, forceful piece of music that has dignity, grace and poetry.—*Chicago Daily Journal, March 27, 1920.*

BY HERMAN DEVRIES.

Yesterday's was a red-letter concert in this season's series by the Chicago Symphony Orchestra and Fannie Bloomfield-Zeiser's playing was its apotheosis.

To sit calmly down and write of her performance in measured tones is a task to which, I, for one, am inadequate, for Madame Zeiser creates emotion in the most cynical breast, and emotion so heaven-born, so pure and fine that to analyze and dissect it for print seems almost a desecration.

Fannie Bloomfield-Zeiser belongs, thank the gods, to the "old school" of pianists.

Hearing her play the Schumann concerto carried us back to the blessed days of enthusiasms of our youth, to the piano ideal when perfect tone and the soul of art were the Parnassus we strove to reach, and piano playing was not an exhibition of gymnastics.

Bloomfield-Zeiser crystallizes, in a word, the idea and ideal of music. She makes music not noise, poetry not prose, sentiment not vulgar display of mechanical prowess, exquisite tone, not a martyring of the keyboard.

The Schumann from beginning to end was an outpouring of beauty such as we rarely hear in these busy, materialistic days, real Schumann carved with simplicity but with the clarity and grace of ancient architecture, rippling forth, a constant source of freshness and lightness and charm.

But there was power as well, power in the rich, full tone of octaves and chords and even in the obligato passages the Zeiser coloring projected its own individuality against the orchestral background.

And such surety of finger technic, such an absence of pose or affectation, such an absorption in her task!

Very well, I will stop—but I could go on for a column or two. Madame Zeiser had an overwhelming reception at her entrance and several recalls at the close of the concerto recalls which were but an inept expression of what her public really felt.—*Chicago Evening American, March 27, 1920.*

BY HENRIETTE WEBER.

Fannie Bloomfield-Zeiser was the soloist, making of the imperishable Schumann piano concerto a shining example of virile romanticism, with nothing of syrupy sentimentality to mar its vigorous beauty. She had a rousing ovation for a superb performance.—*Chicago Herald and Examiner, March 27, 1920.*

BY W. L. HUBBARD.

The soloist of the afternoon was Fannie Bloomfield-Zeiser, who was given every reason to feel she holds high place in the affection of the Chicago Orchestra public. She was acclaimed the moment she appeared, and no opportunity was let slip to approve her. She had chosen the Schumann concerto, and gave a finished, finely balanced performance of the noble work.

All the qualities which have long characterized the playing of our gifted townsman—clear, brilliant technic, careful articulation of phrase and melodic line, nice appreciation of dynamic values and contrasts, and meticulous care in the bringing out of every detail—were full in evidence and made the playing such that the auditors were delighted and gladly gave her every evidence of that delight.—*Chicago Tribune, March 27, 1920.*

BY MAURICE ROSENFELD.

The Schumann piano concerto afforded Mrs. Zeiser a fine medium for her remarkable musical and artistic talents.

Her playing of this very pianistic composition was of the former brilliant, grippingly virile and electric kind which has characterized the virtuosity of our gifted Chicago pianist.

Again we heard the Bloomfield-Zeiser that thrilled us so many times, not by sheer technical finish or tone coloring, but by that subtle magnetic quality which held her audience fascinated, through the sparkling scintillation of her work and by its poetic exposition of mood.

The concerto admits of little emotional show, but it has many tricky places where the sudden changes of rhythm have always been dangerous spots to both soloist and conductor, but at yesterday's performance there was a perfect liaison between the two protagonists of the work, and it was one of the most perfect renditions of the Schumann concerto heard here within memory.—*Chicago Daily News, March 27, 1920.*

BY KARLETON HACKETT.

Fannie Bloomfield-Zeiser was the assisting artist of the afternoon, and she chose Schumann's piano concerto for her re-entry to these concerts. The audience gave her a reception which amounted to a demonstration of good will. Mme. Zeiser played the intermezzo with great charm. There was the illusive feeling of the poetry which was essentially Schumannesque, expressed through tones of loveliness. The last movement was spirited with incisive rhythms and clean phrases. Mrs. Zeiser made the music sound fresh and buoyant, and the audience gave her great applause after she had finished.—*Chicago Evening Post, March 27, 1920.*

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# NEW YORK CONCERTS

SUNDAY, MARCH 28

## Tollefsen Trio

Zanella's trio for piano, violin and cello, op. 23, a work of considerable originality (first time in New York), began the matinee concert of the Tollefsen Trio, Aeolian Hall, March 28. The scherzo and finale proved especially notable, all the players having unusual opportunity for effects. A sonata for cello and piano, played by Michel Penha and Mrs. Tollefsen, was likewise a novelty, winning many admirers, for it has fluent melody and brilliant style to recommend it to the listener. Smetana's trio in G minor closed the concert and it is highly complimentary to the Tollefsens that they are able to win a large audience on such a fine spring afternoon, when outdoors has many allurements. Close attention and large numbers is the best possible guarantee of real interest. Mr. Tollefsen played an Amati violin of beautiful tone, especially in the highest position, and the large audience recalled the players with hearty expressions of pleasure.

## Salvatore De Stefano and Greta Torpadie

Caruso and other distinguished listeners attended the concert given by Salvatore De Stefano, harpist, and Greta Torpadie, soprano, at the Princess Theater, March 28, the overflowing audience showing real appreciation of an afternoon of refined, "intimate" music. The harpist played works by classic composers as well as the moderns, Posse, Galeotti, Debussy and Tournier, with delightful singing tone and admirable taste. Miss Torpadie sang Scandinavian songs marked by unusual melodic intervals; French songs which were full of true Gallic grace, enunciation and temperament as sung by the charming young soprano, and songs by Young and Purcell, some of them with extreme high tones, singularly pure and well placed in the Torpadie voice. Her trill and attack are artistic features of her singing, and she had to add encores. An effective closing

number was the combination of both artists in "Dido's Lament" and "Nymphs and Shepherds."

## Philharmonic Society of New York

The final concert of what, from a business standpoint, has been the most successful season the Philharmonic Orchestra ever enjoyed in all its long existence was closed on Sunday afternoon at Carnegie Hall with a "sure fire" Wagner-Tschaikowsky program which packed the big place to the doors with an audience that waxed often positively enthusiastic. The symphony was the Russian's last and most popular, while Wagner had the overture to "The Flying Dutchman" and "Tannhäuser," the Good Friday music from "Parsifal" and various bits from the "Ring," which Mr. Stransky has skillfully joined together. After the "Tannhäuser" and the third movement of the "Parsifal," Mr. Stransky was compelled by the warmth of the applause, which followed his efforts all the afternoon, to ask his men to rise and share in it with him. It was an auspicious close to a notable season.

MONDAY, MARCH 29

## Helen Teschner-Tas, Violinist

The fine impression which the violinist, Helen Teschner-Tas, created with her January recital was greatly enhanced by her second recital, in Aeolian Hall, Monday evening, March 29. With the assistance of Coenraad V. Bos, she played the Nardini E minor concerto, both of the romanzas by Beethoven, the entire five movements of the Lalo "Symphonie Espagnole," Tschaikowsky's well known "Melodie" and the "Witches' Sabbath," by Ruben Goldmark. It was a happy thought to include the second and third movements, which are all but universally omitted from the Lalo concerto, since each of the movements contains highly attractive materials in distinctly Spanish character. The five movements then require but thirty-five minutes. The entire concerto lay well to the artist's disposition, while technically her equipment was brilliantly

adequate to bring the wide range of effects with ease, and in authority and grace. The animation of her tone and the free and direct manner of her playing fixed the attention of the audience at the very first phrases of the Nardini, and the entire recital proceeded then amid heartiest enthusiasm. Everywhere there was evidence of mature musicianship, coupled with an intelligence that lent character to everything she did.

## Marcia Van Dresser, Mezzo-Soprano

Marcia Van Dresser, who has been advertising in other fields, returned to the concert platform with her recital at Aeolian Hall on Monday afternoon, March 29. Certainly her return is justified, for Miss Van Dresser never has sung so well as she did on this occasion. She is called a mezzo-soprano now, instead of a soprano as formerly, and the effectiveness of her lower register proved the correctness of the classification. Her voice, as always, is of a rich, warm, timbre and lends itself readily to the service of the unusual interpretative intelligence which is hers. Added to this are her charming appearance and fine presence, the result being one of most agreeable and hearable of recital artists now claiming public attention.

Miss Van Dresser began with a French group. Her pronunciation and enunciation of French are both excellent and her thorough knowledge of style made such songs as the two by Debussy, "Recueillement" and "La Mer est plus Belle" particularly effective. The second group was made up of five songs by the late Erich Wolff, a composer whose untimely death is deplored by all who know the richness of his talents as a song composer. They were sung in English. "Golden Cradles Swinging" pleased the audience particularly and was at once redemanded. Miss Van Dresser's handling of the English texts—all of which were well made translations by Gertrude Norman, although with occasional quite unavoidable awkwardness, was a fine example of intelligent lingual work. Next came four songs by Enrico Bossi, not often sung here and interesting as illustrating the application of lieder principles by an educated Italian musician. There was much melody in them and rich harmonies (one seemed to feel more than once Wagnerian influences) and they were delightfully sung by the recitalist. To end with there was a very mixed group, including a Spohr song—in English: J. A. Wade's old "Meet Me by Moonlight Alone," which made a hit with the audience; a fine song by the late Tom Dobson, "At the Edge of the Sea," which was also a favorite with the listeners, and Sibella's "Non ho parola."

There was one of the largest audiences of the season in Aeolian Hall, which greeted everything the artist sang with well merited enthusiasm and called for repeated encores. All in all a most satisfactory return of Miss Van Dresser to a field in which her talents particularly shine. Edith Cave-Cole provided sympathetic accompaniments.

TUESDAY, MARCH 30

## André De Ribaupierre, Violinist

The Swiss violinist, André de Ribaupierre, gave his first American recital in Aeolian Hall, March 30. There were on his program a D major sonata by Leclair, the Mozart E flat concerto, a Bach sarabande and bourree for violin alone, a "Reve d'enfant" and "Lointain Passé" by Ysaye, and the Saint-Saëns introduction and rondo capriccio.

Among other things, the recital served to remind that the fine old music of Leclair and Mozart are not now played often enough. They were written at a period when the violin was still considered only a conveyance for tune and melody, and in view of the frequent double stopping in the sonata by Leclair, it is seen that the composer enjoyed the sonorous effects of two tunes or two melodies, going at the same time. It is true that these old works maintain their buoyancy through the generations and they gave great pleasure when played in the mature style and tonal fullness which characterize Mr. Ribaupierre's art.

## New Symphony Orchestra—

### Leopold Godowsky, Soloist

Next year, they say, there are to be some forty new players in the New Symphony Orchestra, coming about equally from the New York Philharmonic and the Boston Symphony. With the material he now has Mr. Bodanzky is too handicapped to allow of fair criticism of his conducting. He has drilled his men hard and earnestly and there are some fine individual players who do excellent work, but the playing of the orchestra as a whole is rough and uneven; the tone of the string body is harsh in fortes and undistinguished in pianos, and the horns—well, they had a bad evening on Tuesday, March 30, at Carnegie Hall. The program began with the "Euryanthe" overture, which had more vigor than finesse. The symphony was the fourth Tschaikowsky. Parts of it were well played. Mr. Bodanzky, as has frequently been his habit here, exaggerated his tempos, taking, for instance, the andantino (second movement) much too slow and the general

## NEW YORK DEBUT, MARCH 22.

### THE EVENING SUN.

#### Recitals of the Day.

Martha Baird, a young pianist, gave a recital in the Princess Theatre yesterday afternoon, playing with much freedom and feeling a programme which ran all the way from Scarlatti to Charles Griffes. Among her modern examples was one by the lately lamented Dvorak, entitled "L'Orient et l'Occident," and there was a first New York hearing of Henri Defosse's "Melodie," based upon a Paul Verlaine poem. An entire group of Miss Baird's modernly made and interesting programme was given to d'Indy's "Poemes des Montagnes," and she finished with Lisow's trick piece, "The Music Box," and Leschetizky's "Etude Heroique"—which, in such languid weather, was heroic indeed.

### NEW YORK TRIBUNE.

#### Miss Baird Gives Recital

#### Light, Unconventional Program Is Well Received

Miss Martha Baird, who gave a piano recital at the Princess Theatre yesterday afternoon, has a pretty, feminine touch, but there are reserves in her playing. In Josef Hofmann's "L'Orient et l'Occident" and Debussy's "Prelude in A minor" true strength was effectively displayed. Technically, Miss Baird can hold her own with most of her contemporaries, and in her case mechanical proficiency and interpretative ability are evenly-matched. Her program was light and unconventional, including numbers by Rameau, Scarlatti, Chopin, Griffes, Lisow and others. The most imposing number was d'Indy's "Poeme des Montagnes." Op. 15, of which she gave a surprisingly mature performance.

### EVENING JOURNAL.

Martha Baird, a pianist not generally known to the local concertgoer, gave a recital yesterday afternoon in the Princess Theatre that held qualities unusual to affairs of this sort. For one thing, pianists of better reputation seldom display so much thought and originality in the choice of a programme as did Miss Baird. She presented among a large number of generally unacknowledged piano pieces the practically unknown suite of Visconti d'Indy "Poemes des Montagnes," from the composer's more romantic period—something well worth attention. Her playing, like her programme-making, was thoughtful, measured, careful and well planned, and her technique was usually dependable enough for her purposes.

Two other concerts of the evening were given at the same place. The first was by the violinist, André de Ribaupierre, who played a program of French and Swiss music, including a sonata by Leclair, a concerto by Mozart, a sarabande and bourree by Ysaye, and a rondo capriccio by Saint-Saëns.

### NEW YORK TIMES.

#### Martha Baird, Pianist, Applauded.

Martha Baird, pianist, of unaffected sincerity and charm, had to add recall numbers to a program largely French and as largely unfamiliar yesterday at the Princess. Except a brief Chopin group and its predecessors from Rameau and Scarlatti, her choice of music was like that of a widowed field, as in d'Indy's "Poemes des Montagnes," Op. 15, of timely opus-time theme. There were works of Dvorak—who is now Hofmann's Debussy, Lisow, Leschetizky, C. T. Griffes's "Fountain of Aqua Paola," and a new "Melodie" by Henri Defosse, on Verlaine's verses to "The Piano, caressed by a frail hand," which the poet heard "through the window, open a little on the garden."

### THE EVENING MAIL.

#### MARTHA BAIRD PLAYS.

THE little Boston lady who played at the Princess Theatre yesterday afternoon had her own ideas about programme-making. With just enough Chopin to prove that she was a real pianist, Martha Baird sailed into a succession of unusual things by d'Indy, Dvorak, Debussy, Griffes, Lisow and others. Without manifesting any great technical display or anything remarkable in the way of tone, she managed to make an impression with every picture she drew and every story she told. She has originality and magnetism and poise as cool and fresh as the misty lavender frock and the violets she wore.

### EVENING WORLD.

#### By Sylvester Rawling.

MARTHA BAIRD, a young pianist from Boston, gave a refreshing recital at the Princess Theatre yesterday afternoon. Her programme was unbacked and she played with sincerity and charm, producing a good tone. Her principal number was d'Indy's "Poemes des Montagnes." Besides there were Hofmann's "L'Orient et l'Occident," Charles T. Griffes's "The Fountain of the Aqua Paola" and a Chopin group.

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pace of the final movement just as much too fast. The best playing of the evening was in the first movement of the symphony.

The treat of the program was the Chopin F minor concertino, which came between the two orchestral numbers, with Leopold Godowsky for soloist. Godowsky was in brilliant form, playing the dramatic first movement (some of Chopin's best music) with fine emotion, and through his inspired musicianship made the other two movements almost sound like inspired music, which they distinctly are not. What a satisfaction it is to have a master like Godowsky at the keyboard! The necessity of mentioning technic when he plays ceased to exist long ago and when he has a refractory problem like two-thirds of this concerto to wrestle with, the super-quality of his knowledge of music and how to make it is most evident. Godowsky is a master and his playing was masterly. The whole criticism may be summed up in that one phrase. That the audience thought so as a whole was perfectly evident from the applause which recalled him time after time. The program was repeated in the same hall on Wednesday afternoon, March 31.

### WEDNESDAY, MARCH 31

#### Dai Buell, Pianist

One of the outstanding programs of the season was that of Dai Buell's recital at Aeolian Hall on Wednesday afternoon, March 31. It was the two hundred and thirty-fifth anniversary of Johann Sebastian Bach's birth (March 21, 1685, old style) and the program listed the F minor and A minor Klavier concertos, the partita in B flat, the prelude and fugue in B flat from the "Well Tempered Clavichord," the aria and nine numbers from the "Goldberg Variations," and the fantasia in C minor. Besides these original works for piano—Klavier—there were arrangements for that instrument of the Sicilienne from the second violin and piano sonata and of the largo from the fifth sonata for violin alone, made especially for Miss Buell by William Henry Humiston, assistant conductor of the New York Philharmonic Orchestra, who directed a body of string players from that organization in the concerto accompaniments, also playing a sarabande, gavotte, adagio and minuet, taken from various Bach compositions and arranged by Mr. Humiston for strings. The string players seemed to take special interest in what was novel and unhackneyed, hence interesting, music for them and they played with great beauty, the adagio (from the fourth violin and Klavier sonata) being an especially exquisite bit of music and playing.

Miss Buell, of course, did not have an opportunity to show the many-sidedness of her ability as a pianist, but she did show herself mistress of the Bach style, with clean cut, facile, technic and a fine feeling for the clear delineation of the polyphonic voices so characteristic of the Bach compositions. There was a large audience, and evidently a very special one, genuinely interested in the unusual program offered, staying from start to finish of a program which was not long, though it had many items.

The presentation of such a program by Miss Buell speaks well for her musicianship. It would be a good idea if more artists gave such proof of less love for themselves and more for the art which makes and supports them as this concert testified to.

### THURSDAY, APRIL 1

#### Alberto Salvi, Harpist

A complete recital by a harpist is not a common event in musical life. Few there are who feel themselves sufficiently master of this considerably restricted and monotonous instrument to venture upon a program of an hour or more without fear of tiring the listeners. Evidently Alberto Salvi, a young harpist recently arrived from Italy, had no such fear and his confidence was quite justified by his performance at his Aeolian Hall recital, Wednesday afternoon, April 1. There is only one word to describe him—he is a virtuoso of the very first rank. The technical difficulties of the instrument do not exist for him. Still better, his technical accomplishments are enlisted in the service of eliminating as far as possible the disagreeable acoustics inevitable to certain parts of the harp's range. Even he cannot make chords played forte in the extreme upper range sound other than tinny, but except for that the sounds he produced were always musical.

Mr. Salvi still further demonstrated his sound musicianship by playing only music written for the harp. The unfortunate part of it is that writing for the harp requires so special a knowledge of its technic that practically nobody except harpists themselves have ever composed for the instrument, and as yet no harpist can be reckoned among the great composers. Such a number as, for instance, the impromptu by the late Heinrich Schuecker, for many years harpist of the Boston Symphony Orchestra, played by Mr. Salvi, shows off every resource of the instrument with tremendous cleverness, but regarded purely as music is the weakest of the weak. Lighter numbers, such as the two concert studies by Zabel, another by Thomas, a study in imitation of the mandoline by Alvares (with some marvelously even and correct playing of harmonics), and the composer's own graceful serenade, were played with entire exhaustion of their musical possibilities, and the "Fantasia Brillant" of Alvares, which closed the program, was an astonishing display of technical fireworks. Mr. Salvi really entertained his audience as was evident from the very hearty applause and numerous recalls, which the harpist acknowledged with two or three short encores. Not the least of his accomplishments was that of making the harp sound in forte passages like a real masculine instrument, instead of remaining the feminine plaything that it often does even under the fingers of male players.

#### Richard Buhlig, Pianist

In connection with Richard Buhlig's all-Beethoven recital in Aeolian Hall, Thursday evening, April 1, the last of a series of seven programs, it would seem that

the public had already begun to hear of Mr. Buhlig, and Mr. Beethoven too, for the attendance was larger than for any of the other six. The four sonatas offered were the E minor, op. 90; the A major, op. 101; the A flat major, op. 110, and the C minor, op. 111. At the conclusion, the audience remained for some minutes and recalled the artist many times, but he wisely refrained from playing again, since he did not wish to disturb the impression of the composer's last portentous messages given through the piano—the sonata, op. 111.

As on every occasion where works only by one composer are worthily presented, the above recital was a feast—first, for itself, as by Beethoven—and further, as a source of reflection upon the probable manner in which Beethoven influenced his successors, even such as Schumann and Liszt. The dotted figure in the first movement of the op. 90, played here in all its great leisurely beauty, and the vivace alla marcia of the op. 101, could have been easily the spiritual and rhythmic forerunners for much of Schumann's best inspired discourse. Then, without holding too positively or dangerously to such suggestions of "influence," it may be still in point to remark that when Liszt, in one of his beautiful legends, thought he saw St. Francis, it was only the Beethoven of the fugue finale of op. 110 whom he saw "walking on the waves."

For Beethoven's relation to himself, as shown by the four sonatas above, the op. 110 seemed to be spoken by a new voice in contradistinction to that of both the earlier of the program. Whereas the first two were filled with melody of great warmth and beauty, the messages of the op. 110 and op. 111 of far greater earnestness and import.

Mr. Buhlig continually laid out the materials of all these sonatas in whatever leisure was best for realizing their full musical value. There were many impressive moments, as when he so perfectly carried over the mood from the adagio to the vivace of the op. 110. Everywhere he found the full melodic wealth of the variations in the last sonata, always holding such poise as stood for dignity and breadth. Finally, it was by reason of many such details that this last recital formed a worthy climax to the great undertaking which his seven recitals represented.

#### Gladice Morrison, Soprano

Gladice Morrison, soprano, gave a song recital at Hotel Waldorf-Astoria on Thursday evening, April 1, for the benefit of the Jewish destitute children of Europe, which was attended by a good sized and ultra-fashionable audience.

Mme. Morrison possesses a voice of much sweetness and purity, and, in addition, has a charming personality. In her opening group—"Se Tu M'Ami," Pergolesi; Weckerlin's "Menuet D'Exaudet," and "Chantons les Amours de Jean," as well as "Viens Aurore," Old French, she at once reached the hearts of her listeners and held their interest throughout the entire recital. The other groups comprised "Les Roses d'Ispahan," Fauré; "Papil-

(Continued on page 38.)

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## THE MUSICAL COURIER EXTRA

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 Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, APRIL 8, 1920 No. 2087

All popular music does not turn to gold for its creators. It is learned that the composer of "Dardanella" sold his piece outright for \$100. Over 1,000,000 copies of it have been sold to date.

One exotic country after another has gradually been added to the list of native lands of exotic composers. The latest to join the ranks is Siam. A young composer from that country named Grassi recently had a work entitled "The Awakening of the Buddhas" given the honor of a performance at one of the Colonne concerts, Paris.

Report says that the veteran baritone, Karl Scheidemann, has been elected director of the ex-Royal Opera at Dresden by the artists' council of the house and accepted by the Saxon government. Scheidemann was one of the really good German artists. If he makes as good a director as he was a baritone, Dresden will have better opera than it has enjoyed for a long time.

Among the games of chance which the Cuban government will offer to the public in the new Monte Carlo it is to construct near Havana, grand opera is to be included. According to reports, a new opera house will be part of the scheme. It will seat only 1,500 and prices will be correspondingly high. Low fronts, half length for the ladies and full for the gentlemen, will be the sine qua non of admittance and the hoi polloi will be religiously excluded.

At last Puccini has found a subject that suits, an English one this time, and is at work on a new opera which will be called "Sua Altezza Sly" ("His Highness Sly"). Can this be our old friend Sly, the tinker, from "Midsummer Night's Dream"? The first act is to be very comic, so the advance reports say, the second, "of a grand passionality" and the third extremely dramatic. Another "trifling" apparently, under one title. Well, better luck, Giacomo, than you had with the last one.

In an interview with a MUSICAL COURIER representative, Fannie Bloomfield Zeisler, who recently scored a huge success with the Chicago Symphony Orchestra at its regular Chicago series at Orchestra Hall, stated that next season would be her last in America for some years to come. After this Mrs. Zeisler will go to Europe, not only to appear abroad in concert and recital, but also, as she expresses it, to learn how to speak French fluently.

The New York Symphony Orchestra's record for New York this season was forty-nine concerts, including the Brooklyn appearances. During this time Walter Damrosch presented ten works new to New York, and most of them for the first time in America. They were John Alden Carpenter's symphony, "Sermons in Stones;" Debussy's "Berceuse hero-

ique;" Duparc's "Aux étoiles;" Grainger's children's march, "Over the Hills and Far Away;" C. T. Griffes' poem for flute and orchestra, "Kubla Kahn;" d'Indy's third symphony; Daniel Gregory's song cycle, "Russians;" (Werrenrath); Pierné's prelude to "Les Cathedrales;" Tcherpnin's piano concerto, op. 30. (Moiseiwitsch); and Tommasini's serenata from "Chiari di Luna."

According to the Florence (Italy) paper, Lo Staf- file, some unknown author has committed a sequel to "Cavalleria Rusticana," calling it "Seven Years After." The plot has to do with Alfio, who just naturally quits Lola. He encounters Turiddu's son (dear me, what a rascal that chap was!) and there is a "moving episode," as the French say. This new masterpiece will hardly reach these shores as it was written for the—movies!

The indefatigable Richard Strauss is already at work on something new, an opera comique, the title of which is still kept secret. It is intended for first production under his own direction at Vienna next fall. "Don't give up the royalties," is still R. S.'s motto, and now that "The Woman Without a Shadow" appears to have little earning capacity, he is hurrying up something else to keep the coffers filled. It is too bad that he cannot rest and give the genuine inspiration that was his as a young man time to flower again—if it will.

Last week the Metropolitan gave, on Wednesday evening, an all-American "Manon"—Farrar, Hackett, Whitehill and Chalmers—and on Friday afternoon an all-American "Parsifal"—Easton, Harrold and Whitehill. Between them, on Thursday evening, there was an Italian "Eugen Onegin." Personally we should like to see this latter work tried in all-American style too, sung in English with such a cast, for instance, as Easton, Harrold and Chalmers or Whitehill. It would certainly be nearer the spirit of the original than the present Metropolitan presentation of it.

André Hekking, the cellist, and Gérard Hekking, also a musician with a home in Paris, have been taken so often the one for the other that they have agreed hereafter to be known as André Hekking and Hekking-Gérard. Which reminds us of the young lady from Texas named Smith, a member of the original Florodora Sextet, who was known as Miss Texsmith to distinguish her from the million or two other Smiths of this country; also of a Smith family who lived in the Saco River valley, up near the Spring festivals and freshets, who made themselves legally the Riversmiths, just to be different from their city relatives.

Among the Chicago artists who are already signed up for next season are Galli-Curci, Florence Macbeth, Rosa Raisa, Yvonne Gall, Alessandro Bonci, Tito Schipa, Edward Johnson, Forest Lamont, Titta Ruffo, Carlo Galeffi, Giacomo Rimini, Georges Baklanoff, Hector Dufranne, Edouard Cotreuil, Constantin Nicolay, Virgilio Lazzari, Vittorio Trevisan, Gino Marinuzzi and Marcel Chailier. Mary Garden has not as yet accepted the contract offered her, but probably will sign it before leaving for Europe. Louis Hasselmans, conductor, will not return, nor will Huberdeau and Maguenat. No French tenor has as yet been engaged. Lucien Muratore's name has been mentioned for the tenor roles and he has asked \$2,900 per performance, according to reports. Why not an even \$3,000, Lucien?

That row over Massenet's "Cleopatre" never seems to end. Some time ago the French court of the first instance gave a judgment for 30,000 francs against the Massenet heirs in favor of Lucy Arbelle, plaintiff, who claimed damages because Massenet had expressed in writing the desire that the leading rôle in his posthumous work should be created by her, a wish to which the heirs paid no attention, allowing Mme. Kousnezova to create the role at Monte Carlo. Now a higher court, on the ground that Massenet had librettists, collaborators, etc., on whom he had no right to impose his choice of an artist, has reversed the decision of the lower court and annulled the judgment. Most of us who have seen "Cleopatre" do not regard it as worth all this pother.

Apropos of opera in English and its supporters, it may not be amiss to mention the fact that among the hundreds in Chicago who are signing a petition for opera in the vernacular, only very few are subscribers to the opera. It would be better first to boost Chicago and its opera, no matter in what language the operas are given. Experimenting is expensive and, as a city of nearly three million has not supported ten weeks of best opera as it has been given, is there any prospect that the same city will

stand for an innovation at the present time? Opera in English has often been given in Chicago and always to small houses. Savage, Hinshaw, Sheehan, Beck and others have tried to present popular opera in the vernacular and, with excellent casts, failed to awaken the enthusiasm of the Chicago public. To advise those who pay the bills is cheap, and if the men and women who ask for grand opera in English would use their influence in supporting the Chicago Opera and in advising their friends to become subscribers, they would better furnish the cause of opera in English. When the Chicago Opera Association finds sufficient support, its management will undertake experiments; but until then it will continue its present policy, which, as is well known, has been costly enough, especially to that philanthropic and Chicago booster, Harold McCormick, principal backer of the Chicago Opera.

Clark Shaw, under whose direction the Chicago Opera Association makes its annual fall and spring tour, told a representative of the MUSICAL COURIER that the tour of the company just ended was the most successful, artistically as well as financially, ever taken by that organization. In Pittsburgh the receipts broke all previous records not only of the Chicago Opera Association, but of any other organization that has ever visited the steel city. What took place in Pittsburgh was repeated in Detroit and Cleveland, as in those cities the capacities of the theatres were completely taxed to the utmost, and although standing room was sold in every town, many were turned away. In Cincinnati the company shared well, capacity audiences being the general rule, but standing room was not made a necessity. The wonderful business of the tour reflects great credit on Mr. Shaw, who has already booked the company to appear in the same cities next season.

There will be no further issues of the special four page music supplement which the New York Morning Telegraph has been publishing Sundays for some months. Other daily newspapers have tried at various times to put forth special musical sheets or paperlets but never have been able to make them profitable, not only on account of their lack of expert knowledge of the field but also because it is so large that it cannot be handled satisfactorily by any publication not given over entirely to tonal interests. Musicians and those concerned in the commercial aspects of music do not desire to be made subservient in a newspaper to its other departments. The musical world is represented amply by the musical newspapers now existing and there is no real need for supplementary efforts along those lines by the dailies. As there is no economic need there can be no profit and that is why all such enterprises are abandoned after short and unsatisfactory trials. The Morning Telegraph made a good attempt even if its material was somewhat too personal and too local to attract much attention outside of a very narrow circle in New York proper.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MUSICAL COURIER, published weekly at New York, N. Y., for April 1, 1920.

STATE OF NEW YORK  
COUNTY OF NEW YORK

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alvin L. Schmoeger, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Musical Courier, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:  
 Publisher, Musical Courier  
 Company ..... 437 Fifth Ave., New York, N. Y.  
 Editor, Leonard Liebling ..... 437 Fifth Ave., New York, N. Y.  
 Managing Editor, Thornton W. Allen ..... 437 Fifth Ave., New York, N. Y.

2. That the owners are:  
 Business Manager, Alvin L. Schmoeger ..... 437 Fifth Ave., New York, N. Y.

Owner ..... Musical Courier Company  
 Stockholders owning or holding 1 per cent. or more of the total amount of stock:

Musical Courier Company ..... 437 Fifth Ave., New York, N. Y.  
 Ernest F. Ellert ..... 437 Fifth Ave., New York, N. Y.  
 Alvin L. Schmoeger ..... 437 Fifth Ave., New York, N. Y.  
 William Geppert ..... 437 Fifth Ave., New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities, are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear on the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear on the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

Sworn to and subscribed before me this 29th day of March, 1920.  
 (Seal) HARRY E. ELLERT.  
 (My commission expires March 30, 1921.)



# VARIATIONETTES

By the Editor-in-Chief

There will be a few symphony concerts in New York next winter.

If the claqué, jealously among singers, and the parasitic "commission agents" were removed from grand opera it would be better for that much enduring form of musical art.

Rachmaninoff composed three one act operas, "Aleko," "The Covetous Knight," and "Francesca da Rimini," all of them produced in Russia. Why not give them a hearing in New York, or Chicago, or in both cities?

The ouija board, having been asked, "Who is the greatest pianist?" promptly responded, "Yes." Evidently the ouija board is not as foolish as those who consult it.

M. B. H. writes: "I have just seen the announcement of Jaques-Dalcroze's new 'Action Songs,' one of which is called 'The Stubborn Little Donkey.' I'll bet it has a kick. Also I read that Berlin concert halls are very dark. Why not give their audiences only music that is light? And if degrees are to be conferred in music, why not hand out the third degree to some of the aspirants?"

Be it ever so pianola, or talking machine, there is no place like home.

Musical News (London) in commenting upon the absurd objections raised in some quarters regarding the performance of Schubert and Schumann songs, says: "One might as well expect British music to be banned in Paris because some five hundred years ago we burned Joan of Arc."

R. J. Cassidy's "The Gipsy Road and Other Fancies" (issued in Sydney, Australia, by the Judd Publishing Co.) has two epigrams that seem applicable at this time to reform ridden and law leashed America. Mr. Cassidy believes that "A reformer is a man who would remove a bad smell by cutting off the people's noses," and that "We hear altogether too much about the length of the law's arm, and altogether too little about the length of its ears."

When Siegfried O'Houlihan was told the amounts Caruso and McCormack had paid as income tax, he grunted and said: "Huh! if I made as much money as they, I would be glad to give the Government even more than they did." Which shows that at heart O'Houlihan is a patriot and a good business man, but also a bit of Bolshevik.

Will the American Beethoven of the Yankee Wagner bloom from this year's crop of conservatory graduates? Mayhap, and if not, we might get another Sousa or Victor Herbert, which is a blessed hope.

A most interesting item is sent us by a member of the Grand Rapids, Michigan, Board of Education. He writes:

DEAR VARIATIONS:

Since taking a trip out this way, I find that New York is sadly behind the times and unprogressive, when it comes to real musical progress. While en route from Cincinnati to Cleveland, I got hold of a copy of the Springfield, Ohio, Sun, from which I learned that Springfield has a symphony orchestra consisting of the following unique instrumentation, two eukeleles, 1 piano, 1 drum, and all in the same family. The following is the clipping, describing the performance of this remarkable organization: "A symphony orchestra consisting of the following members of the Remy family rendered the next number; Miss Irene Remy, eukelele; Miss Dorothy Remy, eukelele; Mr. Emerson Remy, drum, and Miss Fannie Remy, piano."

At a picture show in the same town, the orchestra was programmed to play "Simple Avenue" (possibly "Simple Aveu," by Thomé, was meant). Another paper said that the "Sixstep" from "Lucia" was finely performed at a church entertainment. The "sun do move," and also music, out this way.

WEST FIFTY-EIGHTH STREET.

Oliver Herford's recent "What I Want to Know" poem in Leslie's, had this passage:

"Will Prohibition interfere  
With music and ban Meyerbeer?"

The foregoing epochal pleasantry appeared first in "Variations" but we forgot to copyright it. Probably Oliver Herford never saw the item. It is amazing, positively amazing, how many persons in the world do not read "Variations."

Simplicissimus (Munich) quotes from a neo-futuristic composer: "In my new F major sym-

phonic poem, the listener must experience a sensation as though a pale woman were stroking him tremblingly on the neck with a lilac colored glove."

Paris also is on hand with a musical pleasantry. Le Rire runs an illustration of a cabaret with a colored jazz band going full blast. A bibulous old gentleman approaches the leader and says: "Pardon me, gentlemen, but when you get through with this selection, would you be so kind as to accompany the lady who is with me? She would like to sing the lullaby from 'Jocelyn.'"

Chicago's tonal jest comes via B. L. T.'s ever humorous column in the Tribune of that city: "This one is attributed, not to John Stetson but to A. H. Woods. The orchestra was playing too loud to suit him, so he complained to the leader.

'The passage is written in forte,' said the leader. 'Well, make it about thirty-five,' said Woods."

James Huneker seems not to feel too devoutly respectful toward oratorio and choral singing. In the World of April 4 he tells of attending a Musical Art Society concert and makes the attached confession: "The most grateful composition, not set to music, was printed at the top of the program. We only read it at the end of Part I. The words were (and look at the capitalization): 'Look around Now and choose the nearest exit to your seat. In case of fire walk (not run) to That exit. Do not try to beat your neighbor to the street.' But we did. We were two lengths ahead of Sylvester Rawlings when we reached Fifty-sixth street—panting." For the benefit of our lone subscriber in Ajubjub (Somaliland) it should be stated that Rawlings is the critic of the Evening World.

Strauss's "Don Juan" was performed in London recently, and the stock market remained firm, while no emergency meeting of the Cabinet took place, mobilization was not declared, and the population did not gather in unquiet groups on the street corners. As a matter of fact, Ernest Newman reports that Queen's Hall was by no means full, and adds:

It would be unwise to reduce anything from this, as the hall has never been full at any of these concerts this season. Perhaps we may assume that everybody came who wanted to hear Strauss again, and those who did not want to hear him stayed away, which was the sensible thing to do. No one can force modern German music upon any man who objects to listening to it, and no one wishes to. All that is asked of him is that he will not try to prevent other people indulging their own fancies, however reprehensible he may think them.

Newman says further that "the first wild rush of the music swept us off our feet, and the climax of the work was overwhelming. The lovely things in the music were as lovely as before, and altogether 'Don Juan' wears as well as any old favorite could be desired to do."

Baird Leonard asks in the Morning Telegraph: "Do you often wonder what goes through a concertmaster's mind as he rests his bow for the violin virtuoso's solo portion?" We had not wondered about it, for we always felt that we knew. The concertmaster's reflections are popularly supposed to run along these lines: "Heigho, here's another pause, I wish there were more of them. He's playing this movement much too fast. I believe in clarity rather than speed. I could show him a few things about the phrasing, too. Rotten luck that I never had the money to advertise myself properly. I'd have showed them all. These kids have quick fingers but where's their authority, experience, breadth, passion? Look at that idiotic woman in the second row, rolling her eyes heavenward as though she had the stomach ache. What does she know about real violin art? Did she hear Wieniawski, Joachim, Sarasate, Wilhelmj?" As a matter of fact, the concertmaster's thoughts, as he gazes dreamily upward, are not at all like the foregoing. He ruminates about as follows: "Gee, I'm hungry. I think I'll cut out the pinochle tonight, go straight home and see if Hilda's got any cold veal in the icebox. I'll stop in at the delicatessen place and get some potato salad. Cold veal and potato salad is a great combination. Maybe red beet salad would be better, though. I say, Franz (whispering to neighbor) do you know where I can get any beer? Schmidt tells me you know a place where they have some pretty good 2.75 stuff in bottles. No? I knew Schmidt was lying. Well (continuing mental soliloquy) if there's no veal at home, perhaps I'd

better get some Swiss cheese, or sausage. My ankle itches. How can I scratch it? I'll just poke it with my bow. Did we eat all that veal for dinner? I can't remember. Say, Franz, did you hear that Schenermann's son is going to open a restaurant? He ought to give us twenty per cent. off. Now my shoe hurts. If I were a drummer and sat in the last row I could take it off. Perhaps that veal is too fatty, after all, because I remember the last time we had—holy gee, I almost missed that cue." (Starts to play.)

LEONARD LIEBLING.

## PHILADELPHIA OPERA HOUSE MUDDLE

For several weeks there have been rumors galore circulating throughout Philadelphia, in the press and among music lovers, financiers and artists concerning the ultimate disposal of the Philadelphia Opera House and the possibilities of a discontinuance of the regular yearly Metropolitan Opera Company's grand opera series in that city. The facts and surmises of the case are herewith briefly presented, leaving the reader to form his own conclusion, since no definite statements have as yet been forthcoming from those who ought to know. The Philadelphia Opera House is to be put up at public auction on April 28, 1920. A mortgage of \$400,000 is held against the Opera House by E. T. Stotesbury. A deficit of over \$200,000, charged to maintenance of the auditorium is said to be the cause of Mr. Stotesbury's desiring to foreclose.

Stockholders headed by Stotesbury met on Monday, April 5, too late to report here the result of the meeting. It is stated that the Metropolitan Company may give its performances at the Philadelphia Academy of Music next year. Rumor is rife to the effect that the entire agitation is simply a move to reorganize the local company.

News from some sources affirms that three or four New York financiers hold the majority of stock and that matters will be settled to the entire satisfaction of all. Furthermore, that subscriptions for next year were made a subject of discussion at the April 5 meeting.

Officers of the company holding the Opera House stock are E. T. Stotesbury, president; Thomas De Witt Cuyler, vice-president; Charles F. Schibener, secretary and treasurer. The committee includes many well known Philadelphians. At the close of the Hammerstein regime, Mr. Stotesbury paid \$1,200,000 to Hammerstein for the structure and what is commonly termed "the good-will." In 1913, an injunction was secured by the Metropolitan Opera Company to prevent Mr. Hammerstein from entering upon operatic activities in Philadelphia and New York. Since then the opera house in the former city has at various times been used for vaudeville performances, high class motion picture shows, etc., but failure has attended each of these attempts to make the huge auditorium a paying enterprise.

## THE OHIO M. T. A. CONVENTION

A most characteristic convention will be that of the Ohio Music Teachers' Association to take place at Western College, Oxford, Ohio, from June 14 to June 17. Mrs. Edgar Stillman Kelley is president of the association and Mrs. Ella May Smith heads the program committee, while the directing boards include among others Mrs. Frank A. Seiberling, James H. Rogers, Wilson G. Smith, Mrs. Katherine Bruot, Philip Werthner and Edwin Arthur Kraft. With such resourceful and well known musical persons at the helm, it was a foregone conclusion that the programs would offer unusually interesting material. Perhaps the most important item consists of a new lyric opera written by an Ohio composer, Joseph Clokey. The name of the work is "The Pied Piper of Hamelin," and the composer is a pupil of Edgar Stillman Kelley. The premiere will take place on the opening evening of the convention with full cast of principals, chorus, orchestra, and all stage accessories in the way of costume and scenery. Also, there is to be an Ella May Smith Chamber Music Prize, a Shailer Evans piano contest prize, a Bertha Baur song composition prize, a Frank A. Seiberling composition prize, and a Miami University Madrigal Club composition prize. If weather permits most of the meetings will be held in the open air on the college campus, and this procedure will make a new departure for musical gatherings of that sort. The Ohio Music Teachers' Association is one of the most active and enterprising of all the teachers' organizations of this country, and its previous meetings always have been most successful, both in point of entertainment and in the nature of the material offered for performance.



## MONEY AND MUSIC

There are many musicians, mostly young, who talk as if money and music were little less than enemies. They boast of their devotion to their art and speak most slightly of poor, old, filthy lucre. They resemble those laborers who think that capital is the curse of the world and should be destroyed. Without stopping to inquire how much of that dislike for money is caused by the inability to get any of it, we ask if money has not been the greatest help to all the arts?

Why has New York in particular, and other cities in America as well, been visited by so many world's famous musical artists during the past fifty years? They certainly have not come here to gaze heavenward at skyscrapers, nor to eat corn bread, buckwheat cakes and maple syrup, nor to sail upon the lordly Hudson in those shapeless, dingy ferries to Hoboken and Staten Island, nor to elevate their minds on the moral influences of prohibition. They come here, one and all, to get American money. And the Americans who pay the money to hear the great artists never resent the loss of it, but hope that more and more of the world's great artists will come and exchange their musical performances for money. America has better opportunities for hearing the great singers and instrumentalists than any other country in the world today only because America has the most money. Let Americans lose their money and see how quickly the stream of artists would flow in another direction. With all the money in the world and no art we would be little better than savages, and with all the art in the world and no money our art, at least, if not the nation, would soon cease to exist.

Who makes the most money in music in America? Certainly not those musicians who neglect high art to run after the uncultured public. The greatest singers and pianists and violinists and orchestras are the most successful in this enormously wealthy land of ours. Our money attracted the best musical artists, and the best musical artists educated our tastes. That is what money has done for us. And it is perfectly silly to believe that the great artists are any the less great because American money has made some of them rich. It was not poverty which made Mozart and Schubert great composers.

One of the most extraordinary histories on record is that of the family and descendants of Chiarissimo, who was a bondsman of one of the robber captains of the Mugello in Tuscany towards the end of the twelfth century. He was a tiller of the soil who labored on the lands of his master. In a corner of his garden he grew the roots and herbs to make the kitchen remedies of the peaceful sick and the poultices for the wounded fighters. He was honest and thrifty. That was the mean beginning of a famously wealthy, powerful, aristocratic family, which did an incalculable good for the art, music, literature of Italy during the succeeding four centuries.

The children of Chiarissimo prospered. One of the grandsons kept a little shop in 1210 for the sale of his grandparent's herbs and pills. He was called "il medico"—the doctor, and the sign over his door was made of large golden pills. In another century the descendants of Il Medico had enough wealth to open a bank and become money lenders. The family name became Medici, and the golden balls have gained an unenviable notoriety throughout the world as a sign of money lending. The Medicis became heads of the Florentine republic, Dukes of Florence, Cardinals at Rome, Popes, and Catherine de Medicis was queen of France. Lorenzo de Medici, known as Il Magnifico, who died six months before Columbus discovered America, was "a munificent patron of art and literature, a man of wide culture, a distinguished lyric poet, and one of the most zealous promoters of the art of printing," says Doctor Patrick in Chambers' Biographical Dictionary. What he did for music was limited only by the crudeness of the art at that period, for the tempered scale was not due till two more centuries had passed. But he recognized the genius of the boy Michelangelo and took him into his house, gave him a seat at his own table, and allowed him free access to all his priceless collection of antiques and modern art.

Without the immense fortune acquired in commerce and banking not one of the Medici family would have had any influence, artistically, socially, or politically. The immense reputation of Pope Leo X as a patron of art and learning has lived through the long four hundred years since his death. It was his vast project to build St. Peter's in Rome and it was the sale of indulgences to raise the funds which provoked Luther's Reformation. He was

the second son of Lorenzo de Medici and was born in the same year as Michelangelo who was eventually appointed architect of the new cathedral. Another pope of the Medici family was Clement VII, who refused to grant a divorce to that most musical and much married monarch, Henry VIII, and thereby caused the establishment of the church of England.

Catherine de Medici, wife of one king of France and mother of three kings, allied herself with Spain and the Guises, which caused the massacre of St. Bartholomew's Day, and gave Meyerbeer the plot for his greatest opera.

In our own day and land we have only to look at the histories of our great orchestras and opera houses to see that without the power of money not one of them could have been established. In fact, the more we study the matter the more foolish appears the notion that the highest art and the plain, prosaic money of commerce are enemies.

And of what value to the world are art treasures that are hidden? The artist who does the most for the musical culture of the public must necessarily be the artist who appears before the largest public everywhere. And it follows that the artist whom the public supports can hardly help receiving money. Time, however, is money, and nothing further need be said.

## SPOILING A GOOD THING

Music is such a serious calling and musicians as a class are so sedate, that we hesitated about accepting the parody which was recently sent us by a correspondent who seems to be totally deficient in reverence for the dignity of our art. Tennyson, a poet who wrote fairly well for an Englishman, published a poem called the "Idylls of the King" in which are to be found the following lines:

It is the little rift within the lute  
That by and by will make the music mute,  
And ever widening, slowly silence all.

We were satisfied with those lines and did not mean to improve them, even if we had the time. But our rash and reckless correspondent sends us his version of the Tennysonian idea:

It is the little crack within the flute  
That by and by will cause the breathy toot,  
And ever spreading make it wheezy all.

Our first impulse, naturally, was to destroy the improvement. But that course would not have silenced the sacrilegious profaner of Tennyson. The only way to crush that kind of upstart is to beat him hollow at his own game. The poetry we are about to offer is not intended to rival that of Tennyson, but to crush the wretch who dared to parody him. Herewith:—

It is the little kink within the throat  
That makes it imitate the wayward goot,  
And ever growing swell into a bray.

This is superior to any possible parody of puny, presumptive prose poets panting for popularity. While we are at it, however, we might as well bury forever the parodist we have already slain. Herewith again:—

It is the little ink upon the pen  
That leads astray so many common men  
To write grand opera devoid of tune.

The printers have just reminded us of the present high cost of paper. Consequently we stop.

## PRO BONO PUBLICO

There is a tendency among singers at all times to sing a class of songs which are above and beyond the musical tastes of the public. They seem to be more afraid of the criticism of other singers than they are of leaving their hearers unsatisfied. Consequently they make up programs which other singers must acknowledge to be high class and difficult but which the average hearer finds meaningless and tiresome. As soon as a singer, or instrumentalist for that matter, selects music for the masses he gets accused of "playing to the gallery." Well, the gallery is a very important part of the concert hall, and the artist who fails to win the hearts of the gallery eventually fails as a public artist.

We are not pleading for poor music and low art. We merely ask if it is not better to lead the public gradually by music it can understand than it is to force on it music for which it has not had the preliminary culture? The singer who selects the best foreign songs in foreign languages and the latest and most advanced and difficult American songs, is also selecting his audience. He is limiting his influence and his popularity to hearers who have enough musical culture to enjoy his selected songs. The artist who would win the applause of the great public must select what that public can enjoy.

It is certain that if he cannot get the ear of the public he will never help to raise the national taste.

He will never become a great producer of grain for the million by cultivating his little hothouse flower garden.

## DERIVATIVE MUSIC

Here follows one of our best editorials, written by us with a pair of scissors and originally set down in the Manchester (Eng.) Guardian by the pen of that brilliant musical essayist, Ernest Newman. Since we most heartily agree with everything Mr. Newman says, we reproduce his London letter to the Guardian in extenso; and, at the same time, beg to explain that Mr. Newman's "Sestet" is what we ordinarily call sextet, sextett, or sextette in this country, "according to the taste and fancy of the speller," as Sam Weller remarked. Mr. Newman has the floor:

The London public's attitude towards the music of our late enemies was made clear enough on Saturday, when the London String Quartet (reinforced by James Lockyer and Cedric Sharpe) played the Schönberg sestet at their concert at the Aeolian Hall. One or two songs by Strauss and other Germans have crept into our programs during the last couple of months, and during the present week Edith Robinson and her colleagues promise us a quartet by Max Reger at one of their London concerts; but the Schönberg sestet is the first large work by a contemporary German or Austrian composer to be heard here since the outbreak of the war. Every seat in the hall, apparently, was taken and the sestet was listened to in silence and received with the greatest enthusiasm. After an experience of this kind it is no longer possible to doubt that the time has come for the forgetting of the war, so far as music is concerned. We shall not, I hope, repeat our former mistake of welcoming all German music, from the first rate to the fourth rate. I wish, indeed, a barrage could be put up against all foreign music below the first rate, including that of our late allies; for some of the French and Russian and Italian music we have had to listen to this year has been a sore trial of our patience. But there is a good deal of Strauss and Reger and Schönberg that we should be very glad to hear again, and we are all keen to know if the last five years have produced any young German or Austrian composer of genius who is likely to raise German music out of the rut into which it fell in the ten years or so before the war. I recently had the opportunity of reading through the score of Strauss' "Alpine" symphony, that was produced three or four years ago in Germany. It confirmed the impression conveyed by so much of Strauss' later music—that he has retained all his old fluency and lost most of his old inspiration.

I do not know whether it is that the war has changed us all and made us more critical of the past, or simply that we are getting older and more experienced in art and so less likely to be deceived by appearances; but certainly all derivative music seems to show its age very soon now. There is not much room in the Pantheon nowadays for any but the most original works. A good deal of Debussy seems to me now as old fashioned as the crinoline or the poke bonnet; and some of the later work of Ravel, in which he is simply imitating Ravel, leaves us as cold as the works of our young men of fifteen years ago written in imitation of Strauss. This sharpening of the edge of our critical faculty is perhaps not something to be wholly thankful for. In the nature of things, most works of art must have a "manner" that obviously derives from an original; the manner and the original may be exhibited in different personalities, as when Strauss walks in the footsteps of Liszt, or in the same personality, as when Debussy goes again and again over his own tracks. It makes no difference; the vital point is that we draw a distinction between the seminal and the derived orders of work. And since, as I have said, the majority of works must be derivative in one sense or another, to become too critical and to have too wide a historical knowledge of art is to lose a good deal of one's pleasure in some of the derivative works, which may be really admirable in their own way.

## POOR CHAP!

A friend of ours who composes came in to see us the other day. "Well," said he, "I just got some manuscripts back from a publisher. He's the fourth one to return them. They're piano pieces and I know what the trouble is with them. They're too difficult—about fourth grade. When there's so much standard piano music to be had so cheaply, who is going to play any difficult music by an American? That's the publisher's standpoint and I can't deny that he is right. It isn't that there is anything the matter with the pieces themselves. I don't say that because I'm conceited, but the last publisher accidentally left his examiner's slip in the manuscript when he returned it. Here is what it says"—and he pulled it from his pocket. "These bear hearing. They show good style and are well-written, particularly"—and two of them are named. Of course that comforts me some, but the manuscripts came back. And I can't buy even bread and butter from returned manuscripts, let alone anything else. What shall I do? Write bad stuff? I wish I could!" And he groaned and walked out.

## SNARELESS AND SNAPPY

"Singing is a careless and happy thing," says a writer in the London Times, imploring a young singer with a luscious voice to pay more attention to vocal and less to interpretative things, "and interpreting a hairless and cappy." A snareless and snappy epigram, say we.



# LAZARO ENTHUSIASTICALLY GREETED ON HIS RETURN TO METROPOLITAN OPERA

Spanish Tenor Gives Brilliant Performance of Duke in "Rigoletto"; Sophie Braslau, Also Back Again, Wins Much Applause with Her Beautiful Singing—Florence Easton Fine in Her First Performance of Kundry in "Parsifal"—Ponselle, Matzenauer, Hackett and Mardones the Sunday Night Soloists

## "RIGOLETTO," MARCH 29.

Hipolito Lazaro's singing was the principal feature of the final "Rigoletto" performance of the season at the Metropolitan, March 29, when he made his first appearance of the season at the Broadway house. Although the Spanish tenor made his debut two years ago in the same role, it is after a great many new triumphs in South America and Mexico that he now returns. His reappearance on this occasion won for him nothing short of an ovation and the huge audience was so decided in its enthusiasm that at one time it seemed as if the performance could not go on until he sang again; it was the "La donna e mobile" aria that aroused the auditors to such a height of excitement, and it must be admitted that the aria was splendidly done.

Another important feature of this performance was the reappearance for the first time this season of Sophie Braslau, who, appearing in the last act, did a bit of fine singing and acting. She, too, was given a rousing welcome and a much deserved one, as it was a pleasure to hear this fine voice again.

Maria Barrientos, as Gilda, was in splendid voice and her portrayal was of the highest artistic merit. Mardones enacted the role of Sparafucile, while others in the cast were Louise Berat, Mary Mellish, Louis d'Angelo, Laurienti, Bada, Reschiglian, Bornigaglia. Moranzoni conducted.

## "MANON," MARCH 31.

Massenet's "Manon" was repeated before a capacity house on Wednesday evening, March 31. The performance was a worthy one, the principal roles being sung, as previously, by American artists, among them: Geraldine Farrar in the title role, Charles Hackett as Des Grieux, Thomas Chalmers as Lescaut, and Clarence Whitehill as the elder Des Grieux. With such excellent singers, it is only natural that one should expect the very best portrayals possible and each and every one was all of that. Smaller parts, which were capably handled by the younger American singers, included: Poussette by Marie Tiffany, Javotte by Mary Mellish, and Rosette by Cecil Arden. Albert Wolff conducted.

## "EUGENE ONEGIN," APRIL 1.

Tschaikowsky's score is a musical and interesting one but it has no thrills and no moments of very deep appeal. The story of this opera is negligible.

The performance on Thursday evening, April 1, again reflected credit on all concerned and notably on Claudia Muzio (an engaging and vocally delightful heroine), De Luca, Didur, and Martinelli, all of whom sang and acted with devotion and finish.

## THE GOOD FRIDAY "PARSIFAL."

Another touch of before the war conditions returned when the Metropolitan put on "Parsifal" for the Good Friday matinee, though it was English and not Teutonic accents that floated out over the footlights. The feature of the afternoon was the first appearance of Florence Easton in the role of Kundry. It is not necessary to state that Miss Easton made a distinct success of the role. She makes a distinct success of every role she undertakes and the pity and wonder is that some incomprehensible conditions at the Metropolitan allow her to be seen so rarely. Kundry is indeed the only human character in "Parsifal," the only figure that does not cloy with sanctity or repel with artificiality, and Miss Easton made her very human indeed. One could quite understand Parsifal's partiality for her and sympathize with it. Vocally she was entirely equal to the arduous task. Particularly worthy of notice was the distinctness of her enunciation. It was a pleasure indeed to be able to understand practically all of the text without that strained and intense listening generally necessary. Her acting was

convincing throughout. As stated above, emphasis was on the human side of the character and in her hands Kundry became much more than the Wagner puppet.

The other roles were in the same hands as at past performances, with two other splendid American singers, Orville Harrold and Clarence Whitehill as Parsifal and Amfortas, and Didur and Rother in the other principal roles. Bodanzky's conducting had its usual alternate merits and defects. There was a large audience.

## "TOSCA," APRIL 2.

Puccini's ever popular "Tosca" was heard by a capacity audience at the Metropolitan Opera House on Friday evening, April 2. The drawing power of this work was undoubtedly shared in a large measure by the popularity of Geraldine Farrar and Antonio Scotti in their familiar roles of Floria and Scarpia. Hipolito Lazaro was the Mario Cavaradossi and his splendid work in this part won for him well deserved applause. He was in fine voice and made the most of all his opportunities, both vocal and histrionic. Others in the cast were, Louis D'Angelo as Cesare Angelotti, Pompilio Malatesta as the Sacristan, Giordano Paltrinieri as Spoletta, Vincenzo Reschiglian as Sciarra, Mario Laurenti as a jailer, and Cecil Arden as a shepherd. Roberto Moranzoni conducted.

## "L'ELISIR D'AMORE," APRIL 3 (MATINEE).

"L'Elisir d'Amore" is one of the most agreeable and best performed features of the Metropolitan repertory of today when sung by the regular quartet of artists who have become familiar in it—Barrientos, Caruso, Scotti and Didur. Each one is a specialist in his part. Caruso is never so at home as in this light music and equally light acting; Barrientos seconds him worthily in both voice and action; Scotti looks and sounds a quarter of a century younger than he really is as the dashing sergeant, and Didur is the comic doctor par excellence. If Gennaro Papi, conducting, had a bit more of the characteristics of the other four principals involved, the performance would be a still livelier one.

## "BORIS GODUNOFF," APRIL 3.

On Saturday evening, April 3, "Boris Godunoff" was repeated before a capacity house. In many respects the performance was excellent, the very impressive characterization of the part of Boris by Adamo Didur being a strong feature. Mr. Didur was especially convincing in the final scene. He is a fine actor and his singing of the part left nothing to be desired. Andres de Segura was also very fine as Varlaam. His funny antics at the inn brought forth much laughter. Orville Harrold, an admirable Dimitri, made the most of a part that calls for very little action. Others in the cast were Raymond Delaunoy as Teodoro, Margaret Farnam as Xenia, Angelo Bada as Schouisky, Flora Perini as the Nurse, Mario Laurenti as Tchekaloff, Leon Rother as Brother Pimenn, Sophie Braslau as Marina—a rich voiced one—Pietro Audisio as Missail, Louise Berat as the innkeeper, Octave Dua as the simpleton, etc. Papi conducted.

## SUNDAY EVENING CONCERT.

Four solo singers and every one a good one—Mmes. Ponselle and Matzenauer and Messrs. Hackett and Mardones—sang with a precision if not enthusiasm in the performance of Rossini's "Petite Masse Solenne" at the Metropolitan on Sunday evening, April 4, and the same may be applied to the work of the chorus and orchestra under the capable baton of Giulio Setti. This mass was the last work of Rossini, written in that period of life after his operas—and also after the "Stabat Mater"—when he devoted most of his energies to eating and drinking. It is not to be compared to his earlier music and, like most of the "unusual" works that the Society of Friends of Music produce, is better left in its well earned obscurity.

# I SEE THAT—

The Philadelphia Metropolitan Opera House will be sold at auction on April 28.

Joseph Hislop will be one of the new stars at the Chicago opera next season.

The twenty-fifth anniversary of Nikisch as conductor of the Berlin Philharmonic proved to be the most festive occasion in Germany since the war.

Howard Potter is acting as treasurer of Galli-Curci's transcontinental tour.

Dai Buell gave a concert of Bach music.

Dr. J. Fred Wolle has directed the Bethlehem Bach Choir for twenty years.

Ethelynde Smith will make her third coast to coast concert tour next October and November.

Caruso has taken a country place at Easthampton, L. I., for the summer.

Harold Bauer will appear as pianist and composer at his recital in Aeolian Hall on April 11.

Olga Steeb is featuring Mana-Zucca's "Nectar Dance."

A meeting of the New Jersey State Music Teachers' Association was held in Trenton, March 19.

Next season will be Fannie Bloomfield-Zeisler's last in America for some years to come.

Harold Land returned last week from his tour in Maine, covering 3,000 miles.

The April 8 meeting of the National Opera Club will be in memory of Reginald De Koven.

New York is celebrating Fifth Avenue Art Week.

Harriet McConnell is touring the West.

Laura E. Morrill will conduct summer vocal classes in the metropolis until August 15.

Alexis Hollander, pianist, of Berlin, celebrated his eightieth birthday with a concert on February 25.

Edna Thomas gave no less than seventy concerts for the American Expeditionary Forces in France.

John Hand has completed his tour of the West, and after a few weeks' rest in Utah will return to New York.

Olga Steeb scored a sensational triumph when she appeared with the Los Angeles Philharmonic Orchestra.

Louis Hasselmans, Huberdeau and Maguenat will not appear on the Chicago Opera roster next season.

The Bach Society of Cincinnati celebrated the 235th anniversary of the birth of Bach.

Harry L. Hewes will hereafter be the music critic on the Toledo Blade.

Fortune Gallo plans to begin his season of opera at the Manhattan Opera House on Labor Day.

Henry Holden Huss will be soloist with the Detroit Orchestra on April 11.

Margaret Messer is using Mana-Zucca's songs with marked success.

The New York Morning Telegraph has discontinued its four page Sunday music supplement.

Columbia University now offers a course for the training of community music song leaders.

During the New York Symphony Orchestra's season, Walter Damrosch presented ten works new to New York.

Alberto Salvi made an exceedingly favorable impression at his New York debut recital on April 1.

The dates for the last pair of New Symphony Orchestra concerts have been changed to April 14 and 16.

Mr. and Mrs. Flagler gave a farewell reception to Mr. and Mrs. Damrosch and the directors of the orchestra.

Guy Maier, of Boston, will teach next season one day a week at the David Mannes Music School in New York.

Alice Gentle has entered suit for divorce against Robert Bruce Gentle.

Jacques and Manfred Malkin will give a joint violin and piano recital at Aeolian Hall, April 25.

Gladys Axman made a fine impression when she sang recently in Waterbury, Conn.

Nahan Franko has been promoted to the rank of major in the Police Reserve.

The Chicago Civic Music Students' Orchestra made a successful debut under Frederick Stock's leadership.

Constantin Nicolay is appearing in opera in Canada.

Mary Cavan and Otakar Marak will sail for Europe on April 24.

Florence Otis is filling engagements in Utah, California, Washington and other Western States.

Yvette Guilbert will sing on April 12 for the St. Agatha Society.

The Los Angeles Symphony Orchestra played Mana-Zucca's "Novelette" in Pasadena.

Frieda Hempel opened the Birmingham All Star Concerts this season.

Robert Quait will sing with the Philadelphia Orchestra in Philadelphia on May 7 and 8.

Clark Shaw says that the recent tour of the Chicago Opera was the most successful, artistically and financially, ever undertaken by that organization.

The Ysaye-Elman concert in Newark, N. J., has been postponed from April 3 to June 16.

Homer M. Bartlett is dead.

Charles M. Schwab recommends good music as a cure for Bolshevism.

Jascha Heifetz will probably not give another violin recital in New York for two years.

C. A. Ellis retires from the managerial field this month.

Ovide Robillard brought suit against the French Society of Authors, Composers and Editors of Music.

Yvonne De Tréville gives a costume recital at Aeolian Hall on April 10.

Twenty-five students graduated from the American Academy of Dramatic Arts this season.

Charlotte Lund will sing Tirindelli's "Sconforto" and "Portami Via" at the Princess Theater on April 11.

Toledo is to have a symphony orchestra.

Minnie McConnell plans to give three free scholarships, one each for soprano, tenor and bass.

Mme. Calvé says she will retire from the concert and operatic stage and establish a school for voice in Paris.

Percy Hemus is now under the management of Raoul Biais.

The Ohio Music Teachers' convention takes place at Western College, Oxford, from June 14 to June 17.

G. N.



Martinelli Photo © Mishkin, Other Photos White Studio.

## CHARACTERS FROM THE METROPOLITAN "EUGENE ONEGIN."

(Left) Giovanni Martinelli as Lenski, (center) Claudia Muzio as Tatiana, (right) Adamo Didur as Prince Gremin.



**THE HAGUE**, February 15, 1920.—Holland is the land of butter and cheese, as every American knows. Even good butter and cheese, say the gourmets who come from America and enjoy these favorite products. But, if they have a mind, they may appreciate something else in Holland as well—something that is less important in the world's markets, but nevertheless quite worth while—namely, Dutch music life.

Queen Wilhelmina's realm is a little country, to be sure. Everything in it is small: the streets, the houses, the gardens—even the sea gets small as it approaches Holland. In less than six hours one travels from one frontier to the other; no Pullman is needed for a round trip through the length and breadth of the land. On a map of the world a pinhead covers the Royal Dutch domain. And yet this nation has cause to be proud of its name in many things, but especially in music. For is it not the birthplace of many an artist who has attained world fame? In its centers the art of music flourishes as nowhere else, except in the greatest capitals of Europe.

It is no exaggeration to say that the programs of its orchestras—the Concertgebouw Orchestra under Mengelberg and the Residente Orchestra under Dr. Peiter Van Antwoy—compare favorably with the programs of the leading orchestras of Paris, of Berlin and of London, and that the work of the orchestras themselves ranks with the best in Europe. The Dutch choral organizations, among which the "Maatschappij tot Bevoordering der Toonkunst" occupies first place, give productions of the great oratorios that are famous throughout Europe; and the chamber music evenings of the "Kamermuziek-Vereeniging" offer to Europe's leading chamber music ensembles an extraordinary opportunity to practice their art under ideal conditions. It is a fact that foreign organizations take particular joy in their visits to Holland, and some of them—such as the Bohemian and the Hungarian string quartets—call it their second fatherland. Indeed, it is even a better fatherland than their first one, for here many an artist finds that which his own country withholds, namely, recognition—not to mention the Dutch guilders, which, jingling in his pockets on the homeward trip, play so sweet a love song to him that his love for Holland grows more ardent every day.

And so one hears everything and everybody that has made a name in France, England, Germany, Russia, Austria, Hungary and Czecho-Slovakia; and many a great man is worshiped here before anywhere else. Mahler, for instance (he too called Holland his second fatherland), is regarded as a prophet in certain circles, with Mengelberg as his apostle; while Debussy and Ravel are already household words.

During the war, of course, international communications were suspended, and Holland had to depend

## The Land of Butter and Cheese Bids for Place Among World's Greatest Musical Centers

**DUTCH OPERA NOW COMING INTO ITS OWN—ORCHESTRAL PROGRAMS COMPARE FAVORABLY WITH EUROPE'S BEST—CHORAL AND CHAMBER MUSIC RIVALED BY FEW**

upon home talent. Many rose to the occasion in an unexpected degree, and even people who regarded the foreign article as indispensable saw that the country possessed artists of respectable rank. Now, however, the foreign inundation has begun to flow back with redoubled tide; whole colonies of artists are settling in the country, in order to enjoy its world famed vegetables, including the "vegetable laurel" of which Hans Von Bülow was wont to speak. Hungary is especially well represented. The young Stephan Pártos (the news of whose sudden death has just shocked the musical world) is doubtless responsible for this particular migration, for he succeeded in fiddling no less than 50,000 guilders out of the Dutchmen's pockets in the course of a few short months.

### A FLOOD OF ARTISTS.

After Pártos came a pianistic marvel with the unpronounceable name of Elwin Njereghasi, who "flunked"; then a girl cellist Bókor, the girl pianist Ilona Kabosch, the girl violinist Ibolyka Gyárfas, and finally the Hungarian String Quartet. Then, by way of a change, we had a Turkish pianist, whose name is said to sound well in Budapest—Elly Szegfi. She came quite alone, having left the rest of the harem at home. Fortunately she was not dressed as a lady of the harem either, and so the good Hollanders had the pleasure that is denied to the lady's own countrymen—to admire a Turkish woman in public. Incidentally she played exceedingly well; if there are many like her in Turkey the Turks need not come to Europe to learn piano playing.

### NEW STRING QUARTET.

A Hungarian who is particularly a favorite here is Ilona Durigo, who gives song recitals in Holland every winter, besides appearing as soloist at the principal concerts. The Hungarian String Quartet (now to be known as the Waldbauer Quartet, to avoid confusion with the Budapest String Quartet) was admired here even before the war. Time in Holland, as elsewhere, is divided into before and after the war. Its members are Emmerich Waldbauer, Johann Von Temesvary, Egon Kornstein, and Eugen Von Kerpely. They have been through the war, but only Kornstein has suffered injury—a piece of shrapnel has nearly crushed one of his eyes. Playing quartets by Reger, Ravel and Beethoven (op. 132), the ensemble has recently had a tremendous success all over Holland.

Its compatriot organization, the Budapest Quartet, is new to Holland this year (the members are Emil

Hauser, Alfred Indig, Stephen Spolyi and Harry Son), but at its first appearance it earned enthusiastic applause. It has at once been assigned a place among the very first of Europe's chamber music organizations, and has become a prime favorite of the Dutch public, which has a particularly soft spot for good chamber music. For the present the Budapesters have settled down in Zandvoort, the little watering place near Haarlem, where they are said to rehearse six hours a day. They have undertaken a tour of Holland for the benefit of the needy children of Hungary, and are planning an invasion of Sweden and Norway as well.

The success of these two quartets is the more remarkable when one considers that Holland itself boasts of three good string quartets: the "Amsterdamsche Strykkwartet" (Zimmermann, Hergschleb, Wertheim, Gaillard—all members of the Concertgebouw Orchestra); the Haagsche Strykkwartet (Swaap, Poth, Devert, Van Isterdael—members of the Residentie Orchestra), and the Hollandsche Strykkwartet (Leydenadoff, Mendes, Kint, Canivez). Only the last is solely devoted to chamber music, however, and therefore is of real importance among string quartets, although both of the others play very well indeed.

### MENGBERG VS. VAN ANROOY.

Of course the best part of Dutch music life is the activity of its orchestras. Both the Amsterdam and Hague organizations are of superior excellence. Both Mengelberg and Dr. Van Anrooy are distinguished artists, and Mengelberg especially has reached the highest virtuosity as a leader.

His colleague, Dr. Van Anrooy, does not dispense such fascinating talents as he. He is, as a matter of fact, not a virtuoso, and by no means an Adonis of the baton. His body movements are anything but beautiful or attractive. Nevertheless he knows his business very thoroughly, and his reading of the classics, to my mind, exceeds Mengelberg's in purity of style and fidelity of interpretation.

While Mengelberg conducts his orchestra in all the cities of Holland, Dr. Van Anrooy confines his activities to The Hague and Rotterdam. There is also a good orchestra in Utrecht, conducted by Van Gilse, and another in Arnhem, which is led by a very gifted young conductor, Richard Henckeroth. The repertory of the Dutch orchestras comprises all the important old and modern works. Mengelberg's specialties are Mahler, Strauss and Tschai-kowsky. Dr. Van Anrooy is an admirer of Brahms, Berlioz and Beethoven. Both conductors, however, give a prominent place to the modern French composers, so that our programs are always attractively varied.

This season Mengelberg is giving the symphonies of Beethoven, Mozart, Brahms, Franck and Berlioz, also several of Mahler's symphonies, the "Kindertotenlieder" (sung by Joseph Groenen), the "Lied von der Erde" (Ilona Durigo and Jacques Urlus), and, as a novelty, the

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"Poem of Extasy" of Scriabin. In nearly all the concerts a soloist appears: Urlus, Leonid Kreutzer, the violinists Alexander Schumiller, Bronislaw Huberman, Carl Flesch and Adolf Busch, the clavinist Wanda Ladowska, the cellist Madeleine Monnier and the pianist Myra Hess (both of whom have had fine success in recitals), and the vocalists Mmes. Noordevier-Reddingius and Barbara Kemp. Dr. Van Anrooy has brought, besides the current repertory, many lesser known and new compositions. Thus we recently heard for the first time Roussel's "Les Dieux dans l'ombre des carnes," Elgar's "Cockaigne," Lieven Duvozel's symphonic poem "De Morgen" (Duvozel is a Belgian who has settled in Holland during the war), and Rasse's tryptique "Douleur, Joie, Aspirations." The soloists at these concerts included Poulet, Plamondon, Noël Cousin and Lucie Caffaret (all of Paris), Kathleen Parlow, Emil Von Sauer and Myra Hess.

Aside from the string quartets already mentioned there have been chamber music evenings by the trio Schnabel-Flesch-Becker, and by the two Russians, Schumiller and Kreutzer. Recitals by soloists have been as frequent in Holland as rainy days. The whole of the Hungarian colony has given solo evenings, and besides the violinists Huberman, Schumiller and Kathleen Parlow, the singers Thom Denys (a Hollander), Ilona Durigo, Birgitt Engell of Berlin, Julia Culp and Berthe Surven, the pianists Myra Hess and Elly Ney and Everhard Von Beymen, the harpist Rosa Spier, the cellists Orobio De Castro, Edith Bokor, Madeleine Monnier, and a number of others. Dirk Schäfer, the excellent Dutch pianist, gave a cycle of six subscription concerts, and another very gifted young Dutchman, Willem Andressen, gave several piano recitals, with notable success. The latter also appeared as soloist with the R. C. Oratorienvereniging, which, together with the Residentie Orchestra, under the leadership of Georg Schneevoigt, of Stockholm, produced Beethoven's choral fantasia and ninth symphony.

#### THE ARRIVAL OF DUTCH OPERA.

Instrumental music has always been the chief element in Holland's music life. The opera has never aroused the same interest as elsewhere. Nevertheless there was, before the war, French opera, as well as Italian and German. The French opera enjoyed a subsidy from the city of The Hague, which believed a French opera to be necessary to the Royal residence, with its foreign diplomats and dignitaries. When the war came, however, the French opera suspended, and the Italian, too, took leave soon after. Then for a short time there was only German opera. This in turn died, and now at last we have—Dutch opera.

The attempt to found a Dutch opera has been made periodically for many years. But the necessary capital has not been found until now. This lack was the cause of a series of failures until a certain Heer G. Koopman tried his hand, and appeared to have better luck. The "Nederlandsche Opera" under his direction was in many respects quite good, and succeeded in staging some fairly respectable productions. But Mr. Koopman surrendered, too, after two years, and his enterprise has now been continued by an energetic group of art lovers, under the title of "Nationale Opera."

This "Nationale Opera" gives various kinds of opera in Dutch translations, as well as an original Dutch repertory of native works. The usual international repertory, including the works of Wagner, Puccini, Gounod, etc., is being given by this organization, and many of these performances are good. A special success was recorded this season with d'Albert's "Tiefand" and "Tote Augen," which last has recently had its Dutch premiere.

The available Dutch works are not as yet of great value, nor are they sufficient to form a complete repertory. This, of course, is not at all necessary, for opera flourishes in many countries that are devoid of a native repertory. It is at any rate a beginning and may lead to important results. A country as musical as Holland will not fail, in the long run, to enrich the world's musical literature in all its departments. The national spirit is awakened, and out of its very superior eclecticism, the country may yet mould a characteristic musical art, just as it has produced a pictorial art that is still the wonder of the world. Is the land of butter and cheese not also the country of Sweelinck and Ockeghem and Josquin des Prés?

LOUIS COUTURIER.

### NEW YORK CONCERT ANNOUNCEMENTS

#### Thursday, April 8

Beatrice Martin. Song recital. Afternoon. Aeolian Hall.

Anita Loew. Song recital. Evening. Aeolian Hall.

#### Friday, April 9

New York Oratorio Society—Garrison, Sundelius, Claussen, Werrenrath, Murphy, Tittman, Dadmun and Patton, soloists. Evening. Seventy-first Regiment Armory.

Nevada Van Der Veer. Song recital. Afternoon. Aeolian Hall.

Mona Bates. Piano recital. Evening. Aeolian Hall.  
Yvette Guilbert and Students. Afternoon. Thirty-ninth Street Theater.

#### Saturday, April 10

New York Oratorio Society Festival—Jascha Heifetz, Pablo Casals and the Bethlehem Bach Choir. Afternoon. Seventy-first Regiment Armory.

New York Oratorio Society—Easton, Harrold, Rother and Patton, soloists. Evening. Seventy-first Regiment Armory.

Yvonne De Tréville, Assisted by Ruth Kemper. Evening. Aeolian Hall.

Leo Ornstein and Hans Kindler. Piano and cello recital. Afternoon. Carnegie Hall.

The Mozart Society. Afternoon. Hotel Astor.

The Euphony Society—Christine Langenhan and William Robyn, soloists. Afternoon. Waldorf-Astoria.  
The Banks' Glee Club. Evening. Carnegie Hall.

#### Sunday, April 11

New York Symphony Orchestra—Luisa Tetrizzini, soloist. Afternoon. Seventy-first Regiment Armory.

Rosa Raisa, Giacomo Rimini and Winifred Byrd. Evening. Hippodrome.

Harold Bauer. Piano recital. Afternoon. Aeolian Hall.

Charlotte Lund. Song recital. Afternoon. Princess Theater.

The MacDowell Club—Ralph Leopold, soloist. Evening. 105 West Fifty-fifth street.

Christine Langenhan. Song recital. Evening. Carnegie Hall.

Frieda Rochen. Song recital. Evening. Princess Theater.

#### Monday, April 12

Elsa Alves-Hunter. Song recital. Afternoon. Aeolian Hall.

The Schumann Club of New York. Evening. Aeolian Hall.

Yvette Guilbert. Evening. Hotel Biltmore.

#### Tuesday, April 13

The Beethoven Association—Kreisler, Bauer, Letz, Kreiner, Svecenski and Willeke, soloists. Evening. Aeolian Hall.

The Verdi Club. Evening. Waldorf-Astoria.

Lois Ewell. Song recital. Afternoon. Aeolian Hall.

#### Wednesday, April 14

Helen Jeffery. Violin recital. Afternoon. Aeolian Hall.

New Symphony Orchestra—Fritz Kreisler, soloist. Evening. Carnegie Hall.

#### Thursday, April 15

Spring Festival Concert for Young People, Music School Settlement. Afternoon. Aeolian Hall.  
The Singers' Club of New York. Evening. Aeolian Hall.

#### Nestorescu Rumanian Orphans' Concert

Jean Nestorescu, the violinist, lately with the Academy of Music, Bucharest, and of the Royal Conservatory of Greece, is arranging a concert for the benefit of Rumanian orphans, to take place at Aeolian Hall in May, under the auspices of the Rumanian Society of New York. Mr. Nestorescu's success at one of the affairs of the National Opera Club is a matter of recent record, confirming the fine notices in his possession obtained during concert tours in Europe. A private concert is also planned by him at the Lewisohn residence for next month.

# SUE HARVARD

## Acclaimed Again!

### March 2, Indianapolis, Ind. (Recital—Maennerchor Artist Series).

A new singer and one possessed of great charm, appeared in a concert before the Maennerchor last evening in the person of Sue Harvard, soprano, of New York. She was received with such enthusiasm that she added three encores to an unusually long and pretentious program. Miss Harvard's voice is fresh and brilliant and of rather astonishing range and power. She is brimful of life and the joy of singing and throws herself so into the spirit of her songs, that definite pictures are called up in the mind of the listener. Back of this is a splendid breath control and an intelligence of purpose which make her singing delightful. Her program was one which would tax the versatility of an older singer.—*Indianapolis Star*.

The Indianapolis Academy of Music has never presented a concert of greater artistic merit than the one given last night by Sue Harvard. She gave evidence not only of a lovely voice and charming personality in her work, but a high degree of intelligent appreciation of the songs she sang. She was able in each number to give out to the audience the message of the song, which not all singers can do.—*Indiana Daily Times*.

A soloist new to the members of the Academy of Music and to Indianapolis who made her appearance at that clubhouse last night, is Sue Harvard, soprano, of New York. Miss Harvard was enthusiastically received by an audience unusually large for these concerts and was forced to extend her long and formidable program by three encores.

Miss Harvard has a brilliant soprano, excellent in range and unusual in volume, resonant and backed by a breath control that puts practically everything, technically speaking, within her reach. And her interpretative gifts are of a very high order. Add to this a charming personality, youth and good looks, and the vocalist's equipment for the concert stage is about complete.

The proof of Miss Harvard's splendid vocal powers is given when it is said that she came through one of the heaviest and most exacting programs that could have been arranged, with her voice as fresh in quality, her handling of it as easy as when she started. About half of the scheduled numbers made a serious demand that only hard and intelligent work could meet. In all of these (songs) Miss Harvard's tone was clean and her utterance precise and crisp.—*Indianapolis News*.

### March 4, Milwaukee, Wis. (Soloist—Arion Society).

#### SUE HARVARD'S FINE WORK

With her perfect poise and sweet unaffectedness, added to by the charming picture she made in a green and gold gown, she at once found her way into the hearts of her audience and was greeted enthusiastically.

Miss Harvard's rendition of Mozart's "Allerluia," revealed voice control, clear enunciation and soft, round, high notes. Miss Harvard's sympathetic temperament and faultless diction, as well as her lovely voice, will long be remembered with pleasure by those who heard her.—*Milwaukee News*.

#### YOUNG SOPRANO WINS AUDIENCE

##### Sue Harvard's Delight as Soloist at Arion Club Concert

At the second concert of the season by the Arion Club, Thursday night, Sue Harvard was the soloist, presenting a program of songs that proved to be one of the artistic delights of this winter.

Miss Harvard's voice is a lyric soprano of wide range and most beautifully even in the registers. She has a faultless diction, which enables her to put across her message of melody, and the distinctness with which she characterizes each song, proves that there is a fine intelligence, as well as a sympathetic temperament back of the beautiful voice.—*Milwaukee Sentinel*.

#### MISS HARVARD WINS AUDIENCE

##### Exceptional Voice Meets With Great Favor

It is usually difficult for a singer, in a first appearance in Milwaukee, completely to win her audience. But that is exactly what Miss Harvard did. At soon as she had begun to sing it was evident that here was an exceptional voice, clear and bell-like in quality, of big range and entirely adequate in power.

Miss Harvard excels not only in vocal equipment, but in that rare gift, musical discrimination and intelligence. She has the good sense to know that an audience appreciates hearing the words of a song and is careful to grant the privilege. Not once in her songs was her diction anything less than perfect. She sings without self-consciousness and there is never a hint of strain.—*The Milwaukee Journal*.

### March 8, Faribault, Minn. (Recital—St. Mary's College).

Miss Harvard is a soprano who has not before been heard in the West, but who proved herself most worthy of the praise which had preceded her. She has a remarkable clear voice, with many lovely tones, and amazing breath control and perfect enunciation—qualities not always to be found in every singer.

Her program was carefully arranged and showed a good understanding of the difficult art of program building.

Miss Harvard gave thoroughly artistic interpretations of all her songs with careful consideration of every detail of note or word.—*Faribault Democrat*.

### March 13, Baltimore, Md. (Recital—Peabody Conservatory).

Sue Harvard, the young soprano, at the next to the last Peabody recital, repeated the excellent impression she made in Baltimore when she sang at the Conservatory a year ago. Her voice, which has improved greatly since that time, is remarkably smooth and flexible.

The clarity of her tones is most remarkable, and what is even more unusual, the same prevails throughout her entire range of voice, with an added richness in the lower register.—*The Baltimore American*.

#### ENGAGED FOR

March 28, Asheville, N. C., Grove Park Inn.

April 15, San Antonio, Texas (Soloist—Mozart Club).

" 25, Boston, Mass. (Verdi Requiem—People's Choral Union, Symphony Hall).

May 11, Syracuse, N. Y. (May Festival—Soloist Chicago Symphony Orchestra).

Management: LOUDON CHARLTON

Carnegie Hall, N. Y.



## NINA MORGANA'S PLANS

Soprano to Be Busy with Concert and Opera Engagements Until Late June

"At 2 o'clock precisely," so ran the memorandum for the writer's appointment with Nina Morgana, the charming and petite soprano, whose lovely voice long ago delighted the great Caruso and led him to champion her cause as an artist. But knowing the proclivities of many members of the artistic world, no little astonishment was felt when, "at 2 o'clock precisely," Miss Morgana was ready to grant an interview. And so Miss Morgana added the rung of promptness to the already long ladder she has built up in the estimation of her friends, and which includes kindness, tactfulness, dependability, honesty, and a cheerful philosophy which makes the best of any situation, no matter how difficult.

"And what about the future, what are your immediate plans, Miss Morgana?" ran the first inquiry, for everyone knows about the singer's successful past, recent recitals including appearances at Pittsburgh on February 28 and at Waterbury, Conn., on March 13, appearing with Enrico Caruso on both occasions.

"My plans are never made any more," returned the singer, somewhat plaintively so the questioner thought. "I never expect anything until it actually happens. I am—what do you call it?—'from Missouri,' as they say. However, just at this moment, I am booked for a joint recital with Casals in Youngstown, Ohio, on March 25; an appearance with Caruso at Scranton, Pa., on April 5, and after Easter, in April, there will be recitals in Niagara Falls, Batavia, Dunkirk and other western New York cities."

"And is it true that you are going to sing during the Havana season of the Bracale Opera Company in May?"

"Yes. I shall probably open in 'Martha,' and other operas in which I am to appear during the season are 'Elisir d'Amore,' 'Carmen' and 'The Masked Ball.'"

"And then what?" continued the persistent interviewer after the manner of the little girl who was not satisfied with hearing the point of the story.

"Then, I don't know. I should like ever so much to go back to Milan to do some more study with my wonderful teacher, Teresa Arkel. It has been seven years since I saw her and since that time much has happened to this old world of ours. Little did I think in 1913 when I sailed away from Italy that I should be absent so long. Do you wonder I feel that I cannot make plans any more, but must wait for each day to take care of itself?"

"But, on the other hand, with the five weeks' season of the Bracale Opera Company lasting until the latter part

of June, it would mean July before I could set sail and then I should want to return early in September, so that really leaves very little time in Milan.

"And, too," she said with a roguish twinkle in her eye, "do you know, I should like to go to Buffalo and just be at home with mother and the boys. Did you know that I have five of the finest brothers in the world? I am just crazy about them." (It's a pretty safe guess that they're crazy about their talented and charming sister, too.) Five brothers and a sister! The writer could not refrain from expressing her envy of such a family, especially the



NINA MORGANA,  
Soprano.

masculine element, never having been fortunate enough to possess a real brother.

"Yes, we do have great times together," replied Miss Morgana with a happy laugh, and her sister, who was present, volunteered the information that "Nina was worse than any of the boys, for her fertile brain could always think up some new form of mischief, if there ever was a pause."

As the writer rose, Miss Morgana said in a somewhat aggrieved tone, "But you never asked me anything about my sweet boy," to which the other replied laughingly, that although she had noticed the lovely diamond ring on the third finger of her left hand, she didn't quite know whether such a question was permissible. For every one knows that Miss Morgana is to become Mrs. Bruno Zerato "perhaps next year."

## Macbeth Repeats Operatic Success in Detroit

Detroit, Mich., March 30, 1920.—No matter where, without press agents and without heralding, little Florence Macbeth breaks through the icy atmosphere with which the American public seems to surround the native genius, and side by side with the greatest operatic stars known to the two continents, she is acclaimed as an artist of the first rank. In the season's opera, either alone or with the incomparable Bonci or the great Ruffo, her brilliant work has resulted in the greatest demonstrations of the Chicago, New York and Boston performances.

Her final performance in this city again found her in brilliant voice and action, and once more the audience lost all decorum in its acclamation of the little artist whose career is really just beginning.

The Detroit press of March 25 was unanimous, as will be seen from the following excerpts:

"Two sensations were afforded opera patrons at the closing performance—one, Titta Ruffo, the celebrated baritone; the other, Florence Macbeth, the young American coloratura soprano, who came somewhat as a surprise. Miss Macbeth is winsome in appearance, has excellent stage deportment, and she sings brilliantly. Her voice is well handled, flexible and very velvety in quality, and she sang the beautiful 'Caro Nome' aria with surprising grace. She is a young American artist of prodigious promise."

"Ordinarily Ruffo has carried all before him, but last night Macbeth shared equally. So dramatic was the singing of both that, at the conclusion of the duet, 'Tutte le Feste al Tempio,' the audience refused to let the curtain drop and with insistent calls of repeat both stars were forced to sing the beautiful number again. They were acclaimed from every corner of the house. Not in the reviewer's remembrance has an audience so completely forgotten its conventional decorum."—Detroit Free Press (Charlotte M. Tarsney).

"When Florence Macbeth, the beautiful little American coloratura, and Ruffo finished their long and tensely dramatic scene at the close of the third act they received a demonstration that equalled Galli-Curci's on Tuesday evening. When repeated rounds of hand clapping failed to produce more bows the more demonstrative in the audience began to shout 'repeat' and 'encore' till there was nothing left for the singers to do but to give the last part of the scene over again. It was truly a great exhibition of two splendid singers. This success of Miss Macbeth rather swells the pride of an American who contemplates the ranks of the Chicago company."—Detroit Journal (Ralph Holmes).

"Time and again the action of the opera stopped stock still while the audience had its way in applause. But encores were not given frequently. At the end of the third act when Rigoletto calls down vengeance upon the Duke of Mantua, who has betrayed his daughter, applause reached its greatest intensity. Ruffo and Macbeth came before the curtain many times, but applause only rolled into greater intensity until the scene was repeated."

"It is in the second act that Miss Macbeth has her first opportunity. Her voice has a very real emotional content and a deep tenderness, which was most evident in the aria which followed the Duke's declaration of his love. The high note, which was long sustained as Gilda exits up the

stairs near the end of this act was as clear and as surely held as though an instrument produced it. Her scene with Rigoletto in the third act was a wonder of clarity and intelligence."—The Detroit News (Robert Kelly). J. S.

## Robillard's Suit Against French Société

Ovide Robillard, formerly representative in America of the French Société des Auteurs, Compositeurs et Editeurs de Musique, according to reports, has brought suit against it, claiming damages of \$53,000 for loss resulting from violation of its contract with him through the appointment of Oscar Osso as its representative in his place, although the French Société was bound by a long term contract to retain the American society of the same name (of which Robillard held 51 per cent. of the stock) to represent it. On March 19, 1920, it is alleged that Judge Newburger issued an injunction, restraining the French Société from further employing Oscar Osso as its agent, and on March 27, the same judge is understood to have given judgment in default against the French Société for the sum claimed by Robillard, \$53,000.

It is understood that Mr. Robillard contemplates resuming his activities as representative of the French Société, with headquarters in New York as before.

## Benchley's Method Enthusiastically Endorsed

Formal appointment to manage A. Mitchell Palmer's campaign for the Democratic nomination for the presidency among women of the country was recently received in Minneapolis by Mrs. Halsey M. Wilson, a graduate of the University of Minnesota. Incidentally Mrs. Wilson is a sister of Vera Latham, the singer, of this city, and after a short visit there she expressed her enthusiasm more than once over the improvement in tone production and quality as well as the extended compass of her sister's voice. All of which again reflects due credit upon the teaching of M. B. Benchley.

## Godowsky a Good Traveler

It was necessary for Leopold Godowsky to travel three-quarters of the way across the continent and back again in order to play with the New Symphony Orchestra of the Musicians' New Orchestra at its concerts in Carnegie Hall, New York, on March 30 and 31. He played a program of Chopin, Beethoven and Brahms in the White House for the President and Mrs. Wilson the first part of last month, and then went to the Northwest and Canada for a series of recitals. The master pianist has engagements in California early this month, so that to keep his dates here and those on the Pacific Coast he has had to live in trains for almost two weeks.

## Howard Potter Treasurer of Galli-Curci Tour

Howard Potter, treasurer of the National Concert Managers' Association, is acting as treasurer on the transcontinental tour of Galli-Curci, under the management of Charles L. Wagner.

RECITAL BY  
**MYRON RODNEY**  
BARITONE

MAESTRO ARTURO PAPALARDO at the Piano  
AT AEOLIAN HALL  
Thursday Evening, April 29th, 1920  
At Eight-thirty O'Clock



## PROGRAM

- I.  
Draw Near All Ye People "Elijah" (Recit. and Air).  
Mendelssohn  
O Cessate Di Piagnere, 1659-1725.....Alessandro Scarlatti  
Che Fiero Costume, 1685-1690.....Giovanni Lagrenzi
- II.  
Go Lovely Rose.....John A. Carpenter  
Witch Women.....Deems Taylor  
False Phillis.....Jane Wilson
- III.  
Aria:—  
"Vision Fugitive," "Herodias".....Massenet  
Les Berceaux.....Faure  
Pour un Baïser.....Tosti
- IV.  
In the Steppe.....A. Gretchaninov  
The Relief.....A. Walter Kramer  
Thou Art Like a Flower.....G. W. Chadwick  
I Know a Hill.....Benjamin Whelpley  
The Road To Mandalay.....Oley Speaks  
Rachem.....Mona Zucca

STEINWAY PIANO USED

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A Recent Spontaneous Tribute To  
**ETHELYNDE SMITH**

Soprano

From

Piedmont College,  
Demorest, Georgia

March 23, 1920.

Miss Ethelynde Smith,  
458 Cumberland Ave.,  
Portland, Maine.

My dear Miss Smith:

Miss Spencer delivered the photograph, for which Mrs. Rogers and I heartily thank you. Your visit and concert were greatly enjoyed by the college community and will be long remembered.

Should any college wish to write me, I shall be glad to report your concert work in glowing terms.

Yours very sincerely,

(Signed) J. C. Rogers,  
Dean.

(Published by Permission)

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"THE TIME FOR MAKING SONGS HAS COME' I find especially beautiful, and I shall most certainly find a place for it on my programs."—Paul Athhouse.



"THE TIME FOR MAKING SONGS HAS COME' will be a valuable addition to my English repertoire—it is a virile, well put together piece of work."—Roy Dadmun.



"THE TIME FOR MAKING SONGS HAS COME' I particularly fancy—it has a real meaning and the music fits the words. It will be a pleasure for me to program it."—Emilio de Gogorza.

"I consider 'THE TIME FOR MAKING SONGS HAS COME' one of the best American songs I have ever seen."—Lambert Murphy.



## THE TIME FOR MAKING SONGS HAS COME

By JAMES H. ROGERS

High Voice, in Eb  
Medium Voice, in Db

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"THE TIME FOR MAKING SONGS HAS COME' is a fine song, and I shall use it frequently on my programs."—Reinold Werrenraih.

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### Elman Plays to 12,000 Cubans

The Sociedad Pro-Arte Musicales of Havana, Cuba, recently engaged Mischa Elman for three concerts there, which took place on March 23, 25 and 28. His success may be gauged by the following letter received by his manager, R. E. Johnston:

SOCIEDAD PRO-ARTE MUSICAL  
Havana, Cuba.

March 29, 1920.

R. E. Johnston, Esq.,  
New York, N. Y.

Dear Sir:

On the 26th instant I sent a cable telling you of the great success of the first two Elman recitals. I now write you to tell you that the third recital was still a greater success, if this were possible. We are really sorry that Mr. Elman and Mr. Bonime have departed, for they had not only won the admiration but also the affection of Havana. Everybody is asking us when we will give the next Elman recitals.

The success of these recitals is something unheard of in Cuba. The National Theater has a capacity of 4,000 and was overcrowded at each recital.

We congratulate you upon being the manager of such an artist.

Yours truly,

(Signed) M. TERESA G. DE GIBERGA,  
President.

P. S.

"Elman has made Havana one of the Capitals of the Musical World."

(Signed) PROF. E. A. GIBERGA,  
Havana University.

### Sullivan Pupil in Debut

On Friday evening, March 26, Charlotte Linnell, soprano, artist pupil of Dr. Daniel Sullivan, made her professional debut in a song recital at the Church of the Evangel, Brooklyn. The young singer possesses a dramatic soprano voice of distinctive beauty and extensive range, and a pleasing personality which won her audience at once. Her program included the "Ritorna Vincitor" aria from "Aida" and songs in Italian, French and English.

The tonal emission was consistently free and resonant with evenness of quality throughout the entire scale and her interpretations were invariably sincere. The "Ritorna Vincitor" was a splendid piece of singing and showed that Miss Linnell has considerable dramatic ability. In the French group, she deserved special mention for her delightful pianissimo effects in "Si mes vers avaient des ailes," while in the English songs she displayed great flexibility and excellent diction.

### Schumann-Heink Given Poetic Tribute

The following is quoted from the Washington Times which paper in turn gives credit to the New York Globe: "Who came to us from Germany and got so glad a hand she said the place looked good to her and quit the fatherland? Who since has made her voice each night resound from sea to sea and pulled a modest fortune for two hours of melody? Who calls her bairns the apples of her eye (and you may note of lullabies her repertory's not shy)? Who says that home's where woman fair can make her biggest dent—to leave it to the sterner sex to run the government? Who needs affect no silly whims—esthetic flim and flam—although she be a real arteeste? That Schumann-Heink madame."

### Joseph Hislop Engaged by Chicago Opera

Joseph Hislop, the Scotch tenor, who will be under the exclusive management of R. E. Johnston and Paul Longone for concerts next season, has just been engaged by the Chicago Opera Association for operatic appearances beginning next fall.

### Grace Kerns Always a Reliable Artist

No matter how quick the call or how sudden the emergency, Grace Kerns, the attractive American soprano with the petite figure and big voice, is always prepared. Whether it is to sing the leading part in an oratorio or to give a program of songs, Miss Kerns' repertory is equal to the occasion. Just recently she was called to Washing-

ton to sing before the Rubinstein Club in place of an artist who was taken ill, and this is what the Evening Star of Washington said of the performance: "Miss Kerns possesses a lyric voice of sincere beauty and her numbers were given with an intelligence of interpretation, excellent diction and charm of manner that won the audience from the opening aria to the final encore."

### Maria Caselotti Well Received

Maria Caselotti, coloratura soprano, pupil of Guido H. Caselotti, appeared as soloist for the Women's Club in the residence of its president, Mrs. John Lewis Childs, Floral Park, L. I., on Thursday, March 18.

Her numbers were: Handel's "Care Selve"; "Voi che sapete," from "Nozze di Figaro," Mozart; Bishop's "Lo, Here the Gentle Lark"; Del Riego's "Hayfields and Butterflies"; minuet, "La Phyllis," Gilbert, and the waltz from "Romeo et Juliette," to which she added an encore. Guido H. Caselotti accompanied the singer.

Mme. Caselotti was scheduled to sing for the Sorosis Club at the Hotel Waldorf-Astoria, New York, on April 5.

### Our Own

## Sherlock Holmes Jr.

Leo Ornstein at one piano and Mrs. Ornstein at another, and gorgeous music that simply oozed out of Knabe's big plate glass windows, was the spectacle that attracted my attention one recent evening about seven o'clock. And the peculiar part of it was that the huge throng passing back and forth on the avenue, enjoying the first real Spring evening of the season, never realized the opportunity it was missing.

Florence Nelson was deeply interested in some sort of new music in a subway train not long ago en route to Brooklyn.

Kingsberry Foster inhabits Eighth avenue these days. On a recent Tuesday he was strolling along leisurely south of Forty-second street.

Viola Krueger was dining at Shanley's Friday night. By the by, rumor has the former Metro and Fox movie star booked for the legitimate stage. So?

Friday seems to be the particular "constitutional" day for some people. Three weeks ago, I just missed knocking Pier Tirindelli off his feet getting out of the way of a 42d street cross-town. Later I spied Alice Nielsen strolling up Madison avenue and right behind her was Kitty Cheatham. Last but not least, Guy Bolton, spick and span, was walking up Fifth avenue at 39th street.

Was it you, Percy Hemus, speeding up Riverside Drive the following Sunday? The intricacies of the "flivver" seem to offer no interferences, do they? Excellent rhythm, eh?

Both distinguished heads of the well known managerial firm of Haensel and Jones were sporting the Y. W. C. A. campaign buttons last week.

S. H. J.

### Kubelik's Coming American Tour

Ottokar Bartik, who is bringing Jan Kubelik, the famous Hungarian violinist, for a concert tour of America during the season of 1920-21, has just received definite word by cable that Kubelik will reach New York early in October and hence be available for the entire season. Bookings are to be made through the Metropolitan Musical Bureau, to whom inquiries in regard to the tour should be addressed.

### Perfield Lectures at F. A. of M.

At the fifth monthly meeting of the Fraternal Association of Musicians, held on March 23 in Steinway Hall, a lecture on pedagogy by Effa Ellis Perfield, with illustra-

tions by primary and advanced students, made up the greater part of the program.

Five new members were admitted to the association, and President Louis J. Sajous announced that the next regular meeting, musicale, and reception would be held at the residence of Senator William A. Clark, Fifth avenue and Seventy-seventh street. Arthur Scott Brook will preside at the organ, and other eminent artists will assist in presenting a program of unusual interest.

### Oscar Hatch Hawley at Camp Dodge

Oscar Hatch Hawley, a prominent figure in the Middle West musical world for many years past, now a lieutenant in the army, has just been assigned to the Vocational Schools at Camp Dodge, Iowa, where he will be head of the music department and in charge of all the bands, orchestras, etc., of the Fourth Division.

### Bracale Back from Mexico

Adolfo Bracale, the operatic impresario, reached New York last Saturday from Mexico, where his latest season took place. He will remain here a short time completing arrangements for the company, which he will take to Havana and Lima, Peru, this coming summer.

### G. B. Williams Pupil Wins Scholarship

Martha Bartholomew, pupil of Guy Bevier Williams, of Detroit, is the winner of the annual scholarship fund given by the Delta Omicron Sorority. She gave her first recital March 26, playing a fine program with poise and art. Assisting her were Philipp Abbas, cellist, and Mrs. Fitzgerald, contralto.

### Raoul Vidas Returns to United States

Raoul Vidas, the young Roumanian violinist, has arrived in this country. He will make an extensive concert tour next season, under the direction of Charles L. Wagner.

## OBITUARY

### Homer M. Bartlett

Homer M. Bartlett, composer, pianist and organist, who retired eight years ago as organist of the Madison Avenue Baptist Church, after thirty-one years of service, died last Saturday in his seventy-fifth year at his home, 618 Hudson street, Hoboken. He was born in Olive, Ulster County, N. Y., and studied music under the instruction of S. B. Mills, Max Braun and Jacobsen. He was one of the founders of the American Guild of Organists.

Many of his compositions, which were of a wide variety, gained a considerable sale, especially his "Concert Polka" and a Christmas anthem, "Bethlehem." The list of his works includes piano pieces, a three act opera, "La Valiere"; the oratorio, "Samuel," and more than eighty songs, including "My Dreams Are of Thee" and "Gray Are Love's Gentle Eyes."

### Max Kramer

Max Kramer, well known as a music teacher and prominent in musical circles of New York, died suddenly in that city of heart disease while dining with friends at the Liederkrantz Club on April 3. Mr. Kramer was born in Moravia, Austria, fifty-nine years ago, and received his musical education in Vienna, coming to this country in 1882. The deceased is survived by a widow, Mrs. Anna Kramer; a son, A. Walter, and a daughter, Edna Kramer.

## REVIEWS AND NEW MUSIC

## G. SCHIRMER, NEW YORK AND BOSTON

## "The Evening Hour" and "Light at Evening Time,"

## Two Vesper Songs, by Oley Speaks

Singer himself, Oley Speaks writes for his fellow artists in a way guaranteeing music of vocal nature; but that alone would not give interest to a song. When, however, the urge of composition, which composer-folk say they feel, comes over them, they have to "Get it out of their system." Speaks has published numerous songs, sacred and secular, and anthems, and has made a tremendous hit with some of them. Who does not know "When the Boys Come Home?" Or "In Maytime?"

In these two sacred songs the composer has taken worthy texts. "Evening Hour," words by Adelaide Anne Procter, is a song of real simplicity and restfulness. Interesting harmony is found in the accompaniment, which also carries the melody. The second stanza goes to the sub-dominant, sung faster on the text.

"The sorrows of Thy servants, Lord,  
O do Thou not despise."

Then follows repetition of the music of the first stanza, and it ends in slow tempo, sung very softly. For low and high voice.

"Light at Evening Time" (words by Richard Lays Robinson) is also an expressive song, sung tranquilly, with melody in the contrapuntal accompaniment. There is plentiful variety, various keys and modulations making this possible. Again the composer hits the spirit of the words, the last stanza being a musical repetition of the second page, but with big chords and animated climax, dying away in the postlude.

## "Requiescat," "Love Me, Kiss Me!" "My Heart's Country" and "My Sweetheart's Face," Four Songs for High Voice, by Kathleen Blair Clarke

Beautiful, if lugubrious is the first, the poem by Oscar Wilde. "Tread lightly, she is near, under the snow; Speak gently, she can hear the daisies grow." It is dedicated to Rafael Diaz. It ends as all things human end:

"Peace, peace, she cannot hear Lyre or Sonnet;  
All my life's buried here,  
Heard earth upon it."

"Love Me, Kiss Me" is a bright song, full of go, happy and effective; dedicated to Geraldine Farrar. "My Heart's Country" is missing. "My Sweetheart's Face" is another happy song, with a recurring figure in the bass of the piano, and giving a geographical description of this beloved face.

"Northward is her forehead fair;  
Beyond a wilderness of golden hair;  
A rosy cheek to East and West, her little mouth the Sunny South," etc.

## "In a Gondola," Eight Songs, Poems by Robert Browning, Composed for High Voice by Alice Barnett

"Serenade" is of the new style, difficult to sing and play. "Boat Song" has a vast amount of modulation. "The Moth's Kiss" and "What Are We Two?" are characterized by the same "modern" use of disconnected chords and intervals. "He muses, drifting," "Dip Your Arm," "Tomorrow, If a Harp-String" and "It Was Ordained"—all have their unusual, independent, experimental strivings, seeking for effects, and leaving the impression that setting Browning to music is a thankless task. A handsome cover-page represents a Venetian gondola, with a loving couple in the dim interior. The composer must be an intellectual sister of Prokofiev!

## "Shout Yo' Glory" and "Little Pickaninny Kid," Two Songs for Medium Voice, by David W. Guion

"Shout" is a camp-meeting song, written down by the composer as sung by his mother, genuine Southern darky style, rhythmic, closing with:

"I see a gwine up to Hebben, argify wid de Son,  
Gwine to tell my Jesus whar I come from.  
Shout yo' Glory Ante-Anna, praise de Lawd,  
Praise de good Lawd!"

"Little Pickaninny" is a very winsome song in which the old negro mother consoles her "little chocolate drop" because the white kids are so mean to him. She sings:

"Doan' 'yu' know de Good Lawd came  
De whole wide worl' to save!  
Folks dey treated Him so mean,  
Dey hung Him on a tree,  
How you s'pose dey's gwine be  
Better by you an' me?"

Both songs show deep sympathy with the negro, and when sung together would stir emotions deeply.

## J. H. FAUNCE COMPANY, PHILADELPHIA

## "Elementary Piano Method," by Maurits Leefson

This work, in three volumes, bears the opus mark 20, 21 and 22, and it is said "has had a very large sale." This is believable, for it is finely gotten up, with flexible, but durable covers, and goes into the incredible amount of detail all piano-players have to face, fight and overcome before attaining to pianistic ability. It starts at the very beginning, the several divisions following this way: "The Piano Keyboard," "The Seven Tones," "Duration of Notes," "How to Hold the Hand and Fingers," "First Lesson at the Piano," "Single Finger Action," "Legato Playing" (followed by many excellent legato exercises); melodious pieces for both hands, playing identical notes, the teacher playing accompaniment in the bass; half-notes, quarters, eighths, technic exercises to strengthen the fingers, exercises promoting the independence of the hands (the printer has it "Independence"); sixteenth notes, triplets, staff-notes high and low, slurs, ties, etc. Then follows the bass clef, with reading exercise, and a series of pleasant little pieces, labelled "Hurdy Gurdy," "Evening Song," "Mazurka," "Rocking Baby to Sleep." Syncopation is introduced, and the principles of transposition are illustrated.

More elaborate duets follow, with finger exercises, double notes, etc. This for Book I.

Book II (opus 21) opens with the transcribing on blank bass-clefs of notes printed in treble clefs, the idea being to fix the bass firmly in the young mind. Technical exercises follow, change of fingers on the same key, for both hands, and then begin velocity studies. "Sweet Memories" is a pretty piece using both clefs, the composer of the same (initialled "M. L.") undoubtedly being the creator of the piano method, Leefson. A duet waltz, more velocity studies, playing of double notes, in both hands, come next. Preparatory exercises for runs, for scale playing, the scale of C, staccato, other scales, more pieces labelled "M. L." more duets, and pretty pieces close volume two.

Book III begins with scales in all manner of forms, major and minor, "hand-stroke staccato." Melodies specially written by "M. L." for the application of principles employed, arm pressure, scale exercises, velocity studies, with the twenty-six major and minor scales all concisely printed on one page, are features of the first portion. Short and long grace-notes, turns, three notes against two, finger-strengthening exercises, arpeggio playing, exercises in dominant and diminished seventh arpeggios, trills, the mordent, chromatics, all are gone into at length with a thoroughness very unusual and commendable.

## ARTHUR P. SCHMIDT COMPANY, BOSTON AND NEW YORK

## "Lead Thou Me On," Sacred Song, by William John Hall

The composer, prominent in St. Louis, who has published many larger and more important works in various forms, has never written a more melodious, singable song for church use than this, to the poem by Cardinal Newman, "Lead, Kindly Light," written at a period of great mental doubt, and which, it is said, led to entire change in his religious belief. It is a fine, worthy musical setting in every detail, with the simplicity of greatness. Half and quarter notes make up nearly the entire work, sung with dignity, in gradually increasing climax; two pages are in the sub-dominant, providing variety, and it is dedicated "To my dear wife." For high and low voice.

## "O Love That Will Not Let Me Go," Sacred Song, by Paul Ambrose

George Matheson's poem is here set to very tuneful music, by that experienced organist and composer, Ambrose, for a quarter of a century at St. James M. E. Church, Harlem, and now of Trenton, N. J. His name began musically when his father issued "One Sweetly Solemn Thought," which has been sung the world over. "O Love" has the melody largely the accompaniment also, which has its advantages, a melody of variety, a middle section in the relative minor, with running contrapuntal accompaniment. It closes with eighth-note accompaniment in chords, finely effective. For high and medium voice.

## "Our Blest Redeemer," Sacred Song, by Charwood Dunkley

This finishes the trio of unusually meritorious songs for church use issued by this firm, songs of refined melody and harmony, written for singers to sing, not for theorists to write about. Harriet Auber is the author of the well known hymn, written in 1829; she died during Civil War time, at the ripe age of ninety, and of various hymns written by her this is best known. Charwood Dunkley is a new name in the world of composers, but should become increasingly familiar, if this composer can continue to turn out such fine music. (This name is not to be confused with that of the Dunkley of Seattle, before that in New Orleans). Simplicity of melody and harmony, with plentiful variety in the accompaniment, is observed in this sacred song. The first two stanzas are repetitions, the second having a treble eighth-note arpeggio accompaniment; then follows the third, sung very softly, in the sub-dominant key, moving on with more power, dying away; then a final repetition of the music of the first stanza, and imposing chords in the accompaniment brings the song to a close. For medium and low voice.

## OLIVER DITSON COMPANY, BOSTON, NEW YORK AND CHICAGO

## Ten Easy Teaching Pieces, for Piano, by W. Berwald

These piano pieces will appeal to the imagination of children, a necessary thing nowadays, each one bearing a title and containing appropriate music. "At Dancing School" is a pretty waltz in F, graceful with considerable variety. "At the Races" has a reiterated figure in the bass, in minor, with accented, mostly staccato treble figure and chords. "Circus Parade" is a fine little march in G major, full of swing and go, and will please children with its swing. The paraders evidently disappear in the circus-grounds, for the music dies away.

"Jack O'Lantern" is a little piece of delicate touch, rapid movement, in minor, suggestive of spooks, very well made. "The Mill" is entirely in the treble clef, a set figure in the bass suggesting the rumble of the mill-wheel. It is played mostly staccato, softly, and is pleasing in detail. All the pieces have the fingering marked.

## "Dance of the Manikins" and "From Across the Sea," for Piano, by Charles Hueter

"Manikins" is a character-piece of three pages, beginning with easy melody in the bass, suggesting the mechanical prouetting of a manikin. Then comes a pretty treble melody and return to the original, with the usual coda. About grade three.

"From Across the Sea" is a barcarole, grade three, with rather unusual harmonies, a climax in the middle, and soft ending on 6-5-3 chord, with this ending introducing the young pianist to the methods of the moderns, who end with any chord they please, in any position. Both pieces are fingered.

## "Gypsies at Play," by Frederic Emerson Farrar

About grade one or two, this little piece is simple yet has considerable atmosphere, suggesting a dance in the beginning, with general singing later, and return to the dance.

## "Reverie," for Violin and Piano, by Gottfried Federlein

The well known organist of Temple Emanu-El, New York, who has composed much for that instrument, enters the field of violin

music with success in this reverie in D major. It begins on the G string with an animated middle section, with imitation of the violin melody in the accompaniment, becomes quiet and ends as it began.

## "Cathedral Shadows," for Organ, by Alfred T. Mason

This is a right worthy, dignified organ piece, needing at least two manuals, but sounding better if there is a third keyboard. Chimes are necessary, lacking which a melodia and quintadena combination could be substituted. The pedal-part, while not difficult, is not easy, and becomes very important in the middle portion, where a full organ choral-like melody is played in both hands, with counterpoint in the pedals. The melody which appears in minor in the beginning is finally heard in major. Dedicated to Sumner Salter, of Williams College.

## "The Wreck of the Julie Plante," Song, by Geoffrey O'Hara

This is a French-Canadian "habitant" song, the lyric by William Henry Drummond, with many humorous points, semi-dialect, but easily understood. It tells of a dark night on Lac St. Pierre, with the wind blowing fiercely, when the wood scow "Julie Plante" sank. It says the captain walks the front deck, calls the crew, calls the cook:

"De cook she's name was Rosie, she come from Montreal,  
Was chambre-maid on lumber barge, on de Grande Lachine Canal.

Rosie cry 'mon cher capitaine, w'at shall I do?'  
De crew he can't pas' on de shore, becos' he lose hees skeef,  
De capitaine take de Rosie-girl and tie her to de mas'

Den he also tak' de life preserv', and jump off on de lak'  
An' say 'Good-bye, my Rosie dear, I go drown for your sak'  
Nex' mornin' very early, 'bout half-pas' two-t'ree-four,

De capitaine, scow and de poor Rosie was corpses on de shore.  
Now all good wood scow sailor-man, tak' warnin' by dat storm,

An' go an' marry some nice French girl, an' leev' on wan beeg farm."

There is a certain robustness, with reiteration of the same note, lying in the middle of the voice, with rumbles in the accompaniment bass, and humorous effects. For high, medium and low voices.

## JOHN CHURCH COMPANY, CINCINNATI, NEW YORK, LONDON

## "Songs to the Sleeping Soul," by W. H. Neidlinger

"A Song of Courage," "A Song of Confidence," and "A Song of Adoration" (a Spring song), comprise the set, words and music by Neidlinger. They are full of striking contrasts, very unusual in poetic contents, the titles giving a little inkling of this. Each is admirable in sentiment and will appeal particularly to Christian Science and Ethical Culture societies. Excerpts follow:

"Never doubt that the way before us  
Will be plain; good alone is 'round us, o'er us!  
Never fear, though tempests seem infernal,  
Truth alone is bless'd with life eternal!"

"Undisturbed, undismay'd I may be if I will,  
Though denied, though defied, Love awaits me still."

"Awake my soul, awake! thy proper place to take;  
The sun of life is o'er us, lift thy voice in grateful song."

## "My Mammy," Song, by W. H. Neidlinger

This is a song of much sentiment, a real "Mammy" song, with fascinating melody and rhythm, marked by the composer "Tell the story." It is a song consoling the black child, in this manner:

"Rock-a-by mah lil' chil', shet you' eye up fo' a white;  
Den ef yo's bin bad to-day, W'en you' bin 'roun' 'bout your play,  
Some angel comin' long, hear Mammy sing dis' song;  
Tho' you' ain't done like yo' should, Termoster you gwine be good,  
Dat angel jes' gwine to say: "Kaint be reel bad ef she love him dat way."

## "A Road Song," by J. E. Roberts

Were it not that the name Adell Shepard appears as the author of the poem of "Road-song," one would think it was written by a "crusty old bach," for it echoes the wish:

"Let me have my fill of the wide blue air,  
And the em'rald cup of the sea,  
And a long white road whereon to fare,  
And it is enough for me."

Needless to say, it is a man's song, beginning with vigor, asking for "the em'rald cup of the sea" (the only kind obtainable nowadays, alas!). Triplet accompaniment prevails, and pronounced animation is a feature of the entire song. A green-white picture of both road and sea ornaments one title-page. Range from low B flat to high E flat, suiting a medium baritone-bass.

## Langenhan Favors Grey's "Think, Love, of Me"

Christine Langenhan valued Frank H. Grey's "Think, Love, of Me," so much that she programmed it at the following concerts: Summerland College, Leesville, S. C., November 3, 1919; Haines Normal and Industrial Institute, Augusta, Ga., November 10; Georgia Normal and Industrial College, Milledgeville, Ga., November 5; Concordia College, Moorhead, Minn., November 29; Freeman College Girl's Glee Club, Freeman, S. D., December 4; State Normal School, Spearfish, S. D., December 12.

A—What will happen to "brown October ale" after July 1?

B—It will be called "brown October cider," of course.

## LEOPOLD GOLDOWSKY

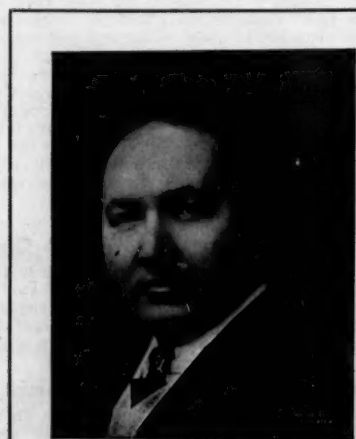
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## GOTHAM GOSSIP

## CLARENCE DICKINSON GIVES RUSSIAN MUSIC.

Fred Patton, bass, and Vladimir Dubinsky, cellist, were the two soloists at last Friday noon's recital of Russian music by Dr. Dickinson at the Brick Church. Mr. Patton's singing of Tschaikowsky's "Pilgrim Song," and songs by Karganov, Gliere and Rachmaninoff was immensely enjoyed. Especially beautiful were the chimes played by Dr. Dickinson at the close of "Christ Is Risen."

Mr. Dubinsky's contribution consisted of works by Cui, Rimsky-Korsakoff and Glazounoff. The beauty of tone of this cellist is well known and was especially notable in "Indian Lament," where the sad wail on the A string sounded especially pathetic.

The large number of people attending these Friday noon recitals found a climax at this Russian affair and must have encouraged Dr. Dickinson and the liberal church authorities (for it costs much money) to continue these next season. Dr. Dickinson played works by Bubeck, Stravinsky and Borodin and a realistic little "Music Box" by Liadow, so well known for piano, making it a faithful reproduction by the use of the dainty harp-chimes stop. The program finished with the dramatic last movement of Tschaikowsky's pathetic symphony.

Coleridge-Taylor's oratorio, "The Atonement," was sung in this church Sunday afternoon at 4 o'clock. The soloists were Inez Barbour, soprano; Rose Bryant, contralto; Lambert Murphy, tenor; Frank Croxton, bass, with the chorus choir.

## F. DE V. BALL'S HISTORICAL LECTURES.

Frances De V. Ball is giving four historical lectures at Mount Vernon Seminary, Washington, D. C. She played solos by the leading classic and modern composers, ranging from Scarlatti to Liszt, and duet arrangements of symphonic movements by Haydn and Beethoven were also on her program. Mabel Davis Rockwell assisted at the March 24 recital, singing songs by Schubert. The artistic playing of Miss Ball and the enjoyable singing of Mrs. Davis Rockwell gave enjoyment to her audience.

At the recital to be given April 28, Ethel Whalen Edwards, soprano, will assist, and Miss Ball has been asked to repeat this program at the new club house of the Intercollegiate Woman's Alumni of Washington, April 29. Miss Ball will give a series of pupils' recitals in New York in May.

## NELLIE DEARSTYNE ENTERTAINS CHOIR.

A choir social followed the rehearsal of the Port Chester M. E. Church Choir, March 26. This is an annual event given by Nellie Dearstyn, one of the reliable and efficient alots of the organization. Some musical games were played and Miss Barker won the prize for naming correctly the most hymn-tunes played for the crowd. Mr. Larder also won a prize. Kenneth Taylor, one of the solo baritones, displayed keen powers of observation through the touch alone (the lights were turned out) in naming some fifteen articles.

## Columbia Trains Leaders for Community Music

Recognition of community singing as a part of collegiate training is being paid by Teachers' College, Columbia University, in the opening of a course in the training of song leaders to be conducted by Community Service; it began April 7. The class, which is held at Teachers' College on Monday and Wednesday evenings, closing May 3, is in charge of Frederick Gunther, with Kenneth S. Clark as his associate. The course is given free and the university has invited all interested in the service of music to enroll in the class. In addition to the technical work in song leading, there are short addresses by Dr. O. F. Lewis and W. C. Bradford, representing Community Service; Robert Lawrence, founder of Neighborhood Service, and Charles H. Farnsworth, associate professor of music, Teachers' College, to whom applications for enrollment in the class are being made.

## Mme. Morrill to Conduct Summer Classes

Announcement has just been made that Laura E. Morrill, the distinguished pedagogue of New York, will conduct summer classes in the metropolis until August 15. The course is open to teachers and singers, as well as artists qualifying for concert and operatic careers.

One of Mme. Morrill's artist-pupils, Claire Lillian Peteler, now is busily engaged on her second tour with the Edison Company, and Sarah Edwards, another pupil, continues to win new admirers by her splendid singing with the Society of American Singers at the Park Theater in New York. Two other Morrill artists include Rose D'Esopo, who is on tour with a male quartet, and Eugenie Besnier, who has been singing in concert in and near New Orleans since the opera season in that city was brought to an abrupt close by the fire which destroyed the Opera House.

## Arthur Kraft's Engagements Numerous

Engagements this season for that popular Chicago tenor, Arthur Kraft, have been especially numerous and his ser-

vices are constantly in demand. During March he had the following concerts: March 2, Oak Park, Ill.; 4, Columbia Damen Club; 7, Peoria, Ill.; 8, 9 and 10, Springfield (Ill.) Consistory; 11, Eureka, Ill.; 12, Mount Carmel Church; 24, Springfield (Ill.) Shrine program; 25, joint recital, Manitowoc, Wis.; 28, 29, 30, 31 and April 1, 2, 3 and 4, at the Lindsborg Festival, Lindsborg, Kan., and April 5, Belleville, Ill.; Bruch's "Arminius." At Lindsborg Mr. Kraft sings three performances of "The Messiah," a recital, and appears as soloist at the orchestra concert.

## Fred Patton Twice at

## New York Oratorio Festival

The New York Oratorio Society, Walter Damrosch, conductor, has engaged Fred Patton for two appearances, April 9 and 10, at its spring festival at the Seventy-first Regiment Armory, New York.

On the 9th Mr. Patton will sing the role of Apollyon in Stillman Kelley's "Pilgrim's Progress." Mabel Garrison, Marie Sundelius, Julia Claussen, Lawrence Murphy, Reinald Werrenrath and Royal Dadmun are the other soloists.

The "Damnation of Faust" (Berlioz) will be sung on April 10, with Florence Easton as Marguerite, Charles Hackett as Faust, Leon Rothier as Mephistopheles, and Mr. Patton as Brander.

## Lhevinne to Give Third New York Recital

Josef Lhevinne, that master of technic and tone, will give his third and last recital of the season in Carnegie Hall, Sunday afternoon, April 18, when he will play the Brahms sonata in F minor, together with smaller numbers.

Mr. Lhevinne's recent public appearances in the West have created much enthusiasm. In St. Louis, with the St. Louis Orchestra, he played to packed houses, and his two engagements with the Cincinnati Orchestra were the occasion for an equally demonstrative reception.

## Greta Masson Still Busy

Greta Masson appeared at the Fortnightly Club of Cleveland, Ohio, on Tuesday, April 6, and will sing at Vassar College on April 21. Miss Masson expects to open her season 1920-21 with an Aeolian Hall recital early in November. The new season will include a number of re-engagements.

## Ethel Newcomb Soloist with Chicago Symphony

Ethel Newcomb will play in Schenectady, N. Y., on May 3, with the Chicago Symphony Orchestra.

## D'Alvarez to Be Under Mayer Management

Marguerite d'Alvarez, the Peruvian contralto, who sang this season with the Chicago Opera Association in New York and Chicago, and who was heard in recital in the



MARGUERITE D'ALVAREZ,  
Peruvian contralto.

principal Eastern cities as well, sailed for her home in England on the Steamship Lapland on April 3. Just prior to her departure Mme. d'Alvarez signed contracts with Daniel Mayer, whereby she will be under his management in the future. She has a busy season ahead of her in London, where she is one of the most popular recitalists of the day and where even during wartime conditions she was one of the few artists who always drew a capacity audience whenever she sang. She will return to America in the fall and will give her first New York recital of the season late in October.

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*Vous m'avez demandé conseil,  
voudriez-vous un conseil d'ami?  
Plutôt que les professeurs et  
travailler tout seul (c'est ainsi  
qu'on s'est fait, et je ne m'en  
suis pas mal tenu). Quand j'étais  
un moment, nous fûmes un  
peu de ans que ensemble et  
j'en donnerai quelques indications  
générales pour vous mettre la  
route la plus sûre, vous la ferez  
très bien tout ce que vous voudrez  
avoir la même instruction sérieuse  
- mais quant à votre ami -*

*Je ne me souviens plus de  
l'avoir entendu et ne sachant  
où il se trouve j'ai voulu  
lui écrire pour l'empêcher de  
faire autre chose. Mais croyez bien  
qu'une fois les premiers pas  
franchis, on s'en jama. D'autre  
ment l'unique (si - même),  
ajoutez un peu d'explication*

*(C. Saint-Saëns)*

#### SAINT-SAËNS' LETTER TO MIGUEL CASTELLANOS,

Now of the faculty of the New York institutions directed by Hein and Fraemcke, the College of Music and American Conservatory. The translation speaks for itself, as follows: "You have asked me for advice—do you want the advice of a friend? Leave the professors and work all alone. This is what I did and I have never regretted it. When I have a moment, we will make some music together, and I will give you some general directions to point out the way. All the rest you will have to do for yourself, if you really have the desire to work seriously. As for your friend, I cannot recall having heard him and not knowing where he is (in his studies) I should not dare to advise him to take so bold a step. But be assured that, once the first steps are accomplished, one never has any master but himself. With my best compliments, (Signed) C. Saint-Saëns."

#### Berumen Again Appears with Duo-Art

Another interesting concert was given recently at the Duo-Art Salon, Aeolian Hall, New York, by Ernesto Berumen, pianist, and Parker Russell, violinist, with the assistance of the Duo-Art piano and Bertha Stocking, accompanist. Mr. Berumen played with his customary brilliancy and beauty of tone pieces by Amani, Ponce, Hugo Kaun, Debussy and La Forge. The Duo-Art reproduced the pianist's playing to perfection.

#### Guilbert's "St. Agatha" Recital, April 12

Yvette Guilbert has been specially engaged by Rhoda Erskine, chairman of the St. Agatha Endowment Fund concert committee, to give one of her famous recitals at the Biltmore Hotel, Monday evening, April 12. The concert will be for the purpose of obtaining money for the endowment fund, which will be used to raise

salaries of the teachers at this private school. Edmond Rivaett will be at the piano.

#### Skilton's "Witch's Daughter" Heard

Charles Sanford Skilton's cantata, "The Witch's Daughter," was presented recently at Grand Forks, N. D., by the chorus of the State University under the direction of E. H. Wilcox, head of the music department. The first performance of this work took place in St. Louis about a year ago by the Pageant Choral Society and St. Louis Symphony Orchestra, directed by Frederick Fischer.

#### Bethlehem Bach Choir Is Twenty Years Old

With a little band of eighty singers, the Bach Choir of Bethlehem, Pa., under the direction of J. Fred Wolle, made its first appearance in public twenty years ago, presenting the difficult mass in B minor in its entirety

for the first time in America. Of the original eighty singers less than a dozen remain and will take part in the forthcoming Bach Festival to be held at Lehigh University, May 28 and 29. There now are 250 voices in the chorus, and Dr. Wolle continues to be the director.

#### Betsey Lane Shepherd's Musical Intelligence

"It speaks well for her musical intelligence," said Mr. Finck in the New York Evening Post about Betsey Lane Shepherd, the American soprano, "that she chose the song of Franz, which, from every point of view, is one of the most difficult Lieder in the whole song literature, and with which, for that reason, few singers dare to cope. It means the power to sing, slowly, a phrase of quite unusual length, so that neither audience nor singer feel breathless at the end of the phrase, and when this end has been achieved it calls for deep feeling unhampered by any technical difficulties. For this one achievement Mrs. Shepherd deserves to be congratulated, even if she had done nothing more, which, however, was not the case."

#### Tenor Sorrentino in the South

Always has Umberto Sorrentino been successful in his various and many appearances in the fair Southland. Whether on his concert tours, or in appearances as soloist for concerts, in opera, etc., he has made a hit—and has the press notices confirming this statement. More recently he has appeared in grand opera in Baltimore, and also in a song recital in Seton Hall College, Greensburg, Pa., March 19, in the latter place for the second time, and again with success. Italian and French arias and songs, as well as works by American composers, including Cadman, all were represented on his program. Rose Sloan accompanied.

#### U. S. Kerr Scores in Bridgeport

Bridgeport, Conn., April 2, 1920.—U. S. Kerr was in unusually fine voice when he appeared as one of the soloists at the concert at the Stratfield ball room last month at the concert commemorating the birthday anniversary of Fanny Crosby. Mr. Kerr possesses a rich baritone voice and won much deserved applause for his excellent renditions of "La Calumnia," Rossini; Massenet's "Elegie"; "Kamarat," Korling, as well as for some songs in lighter vein and also numbers dramatic in character. K. M.

#### Icicles in Seattle

Marie Sidenius Zandt, the soprano, wrote from Chicago to Harold Flammer, Inc., who publishes the song: "It is with great pleasure that I write to tell you how much everybody enjoyed using 'The Icicle,' by Carolyn Wells Bassett. It was the audience every time. I sang it on every program I gave on the Coast, and the papers spoke of it in each place I appeared. It happened in Seattle they were having their first cold snap. Never in the history of people living there twenty years had icicles hung around as they did the night I sang, so it received an ovation."

#### Harold Land Returns from Maine

Harold Land returned last week from his tour of a month in Maine, during which he covered 3,000 miles of travel, and sang constantly, with never failing success, in twenty-two concerts, to overflowing audiences.



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## NEW SINGER NEVER SO HAPPY AS WHEN STUDYING

Mme. Callaway-John Spends Most of Her Time Perfecting Her Art—Best Work Done in America—Her Mirror Her Best Friend, She Declares

"Her voice carried to the farthest ends of Carnegie Hall with the greatest ease, easily soaring over and above the orchestra of seventy musicians, and the audience of three thousand people who packed the hall," so wrote F. X. Arens, conductor of the People's Symphony Society, in his appreciation of the vocal art of Mme. Callaway-John, soprano, on May 22, 1917.

Up until that time and for three years after, the singer devoted most of her efforts to study and singing for charity concerts, which by the way she does not consider professional enough to dwell upon at length, when it comes to summing up the steps of her short but promising career.

### A GREAT STUDENT.

"So far as my music is concerned," Mme. Callaway-John told a MUSICAL COURIER representative quite frankly, "prior to my Aeolian Hall recital last month, which as you know was my first public appearance, it was just a question of staying on the job and studying constantly. And that reminds me that it might be as well to say here as later that I am never so happy as when I am studying. My husband is away a great deal of the time and my music fills most of his spare moments.

"To me there is no time more desirable than the evening for study. I close myself up in this room," indicating the attractive surroundings of her living room, "with no fear of being interrupted by the buzz of the telephone or the clang of the door bell. Only the other night I became so engrossed in my study that I could not believe my eyes when I looked at the clock and found it was one-thirty.

### LOVES READING.

"I am greatly helped in my singing by the books I read, and I might say that I read everything from Nietzsche to works on Christian Science. At the time of actual reading some of these books may not seem to have any direct bearing on one's work, but in the long run they will be found to be of inestimable value.

### NO WORK LOST.

"In a recent evening paper I saw an impressive little article, I think written by Chrystal Herne, the actress, now appearing with much success in 'The Acquittal,' in which she is quoted as saying that no work is ever lost! Those are exactly my own sentiments. In the case of Miss Herne, she has been before the public for years but, I believe, this is her first real, big success. Think how gratifying it must be."

"Where have you studied, Mme. John? Here or on the other side?" asked the writer.

"While I spent some time studying in Paris," she replied quickly, "I know that the best work was done right here in New York. When I was abroad and went about to the various well known teachers, it was interesting to me to find that the unanimous idea about my voice was that it was of a very fresh quality. And at this point in my career, I feel that I have been able to retain that quality through the excellent method of my present teacher, Mr. Arens.

"As far as tone production is concerned," said the singer with a knowing smile, "I am like St. Paul! 'I know in whom I have trusted.'"

Then Mme. Callaway-John's program was touched upon. Principally the fact that it was so arranged as to appeal to the musician as well as to the lay-musician.

"From that standpoint," the singer agreed, "it was what you might call kaleidoscopic; so varied were the keys! I began with a song in F and followed with others in A flat and G. I tried to make a point of making my program

only an hour in length, although the intermissions made it a little more.

### PROFITS BY OTHER RECITALS.

"Do you know, I have profited by scores of other recitals. All singers can do so, wisely. No recital is so



MME. CALLAWAY-JOHN,  
Soprano.

bad that one can't profit by its defects! One can, if no other thing, find out what not to do!

"Good tone production," emphasized Mme. Callaway-John, "is the most necessary vehicle. When one finds a singer is lacking there, no matter how great an interpreter he may be, the interest is lost considerably."

Mme. Callaway-John also mentioned a very vital asset towards the general success of a singer. The matter of proper attire and poise! Both the hostess and visitor agreed again on one point and that was that the selection of a proper and becoming dress was in itself an art!

### MATTER OF CLOTHES.

"Why will stout women wear loud colors and very much bedraped models?" asked the singer. "If they could only see themselves as others do, it would be a different story! That," pointing to a long mirror directly opposite the grand piano, "is my best friend. It tells the truth when friends hesitate to do so!"

Owing to the lateness of the season, the singer is content to wait until the season 1920-21 before extending her territory. Then she hopes to be heard in a number of the larger cities of this country and her season will probably be opened with another Aeolian Hall recital. J. V.

### Robert Braine Returns from Canada

Robert Braine, the young American composer-pianist, has just returned from a Canadian tour on which he accompanied Grace Nelson, an American singer, at the piano. Toronto, Montreal, Ottawa and Hamilton were included in the tour.

The Hamilton Herald said the following about Mr. Braine: "Special mention must also be made of Robert Braine, who proves a most accomplished and sympathetic accompanist." The Times wrote: "Miss Nelson is most ably accompanied at the piano by Robert Braine."

Included in her repertory is a new song by Robert Braine called "My Memories of You," which is always well received. Two new compositions have been accepted for publication by the Theodore Presser Company. These are "You Came to Me with Love" and a piano piece, "Dancing Elves."

### Julia Glass to Give Recital

Julia Glass is the personal pupil of Manfred Malkin, and has been frequently heard in public and praised in the columns of the musical journals. She is the first Malkin pupil to give her own solo recital at Aeolian Hall, the date being April 17, when she will play works by Bach, Beethoven, Chopin, and modern French and Russian composers.

### Berta Reviere an Accomplished Musician

A rare combination is that of a real good singer and an equally good musician, and this combination is found in the charming young soprano, Berta Reviere, who is not only endowed with a beautiful voice, but is also an accomplished pianist.

### Campbell to Sing Title Role in "Faust"

John Campbell, tenor, has been engaged by the Community Opera Company to sing the title role in "Faust" in Patterson, N. J., on April 13. Leon Rothier will be the Mephisto.

## ST. OLAF CHOIR TAKES CHICAGO BY STORM

Musical Courier, 437 Fifth Avenue, New York:

St. Olaf Choir, from St. Olaf College, Northfield, Minn., under the leadership of F. Melius Christensen and under the concert direction of Wessels & Voegeli, won an overwhelming and richly deserved triumph at Orchestra Hall this evening. It is the best organization of its kind heard in Chicago, and this includes Sistine Choir, which appeared here last winter. Voicing the demand of the public, M. H. Hanson, tour director, stated that a return engagement was assured before first intermission. Choir, admirably well trained, sings superbly. Voices young and of luscious quality. Attacks precise, exquisite shadings and in perfect unison. Altogether a glorious organization well worthy patronage of laymen and musicians. (Signed) RENE DEVRIES.

### Rebecca Clarke Guest of Music Settlement

The March "At Home" and musicale of the Brooklyn Music School Settlement was held Sunday afternoon, March 28, with Rebecca Clarke as guest of honor. After a short program by students of the school, Miss Clarke played several viola selections. This very gifted English girl is well known not only as a performer but composer. Her sonata won honorable mention in the Berkshire competition, and the critics gave it unusually favorable notices at her recital in Aeolian Hall. Miss Clarke's accompaniments were played by Francis Moore and added much to the enjoyment of her program.

### Helen Jeffrey to Give Recital

Helen Jeffrey, the young American violinist, will give a recital in Aeolian Hall on Wednesday afternoon, April 14.

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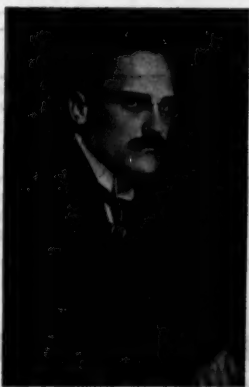
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## MUSIC AND PUBLIC EDUCATION

## A Spring Housecleaning

A Review of the Merits and Shortcomings of Music Teachers

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

For the past twenty-five years a strong effort has been made to bring public education into closer relationship with private instruction. The efforts have not always been successful, due to the fact that the private teacher has over zealously guarded his prerogatives. When the public school systems first undertook to teach piano and violin in school classes, a cry went up to the effect that the private teacher was being robbed of his livelihood. It has taken a great deal of time and effort to educate the private teacher and the public up to the point where they realize that this was not true. As a matter of fact the training of public school children in these classes has greatly increased the clientele of the private teacher, because it has awakened an interest in music which heretofore has been dormant.

## A REVIEW OF OTHERS.

Before any great deeds can be accomplished in the matter of public education it is necessary that musicians get together for an examination of their merits and shortcomings. The average business man looks upon a musician as a social entertainer—in fact, a sui generis type. He has joked about him almost to the point of ridicule, and the artist delights in picturing him with long hair and a flowing tie—as a well known lyric writer described him, "With a flowing tie, a kindly eye; and a cash account always short." This description, in many cases, has been only too true. Recent progress in the pedagogical side of music has practically eliminated this type, and the subject can now be approached with absolute sanity and very little reference to an over developed temperament. The practical musician realizes the necessity for the development of the intellectual side of music as well as the purely technical side. And toward that end public education has been striving.

Among a certain type of musicians jealousy has been the dominant note. For some unknown reason musicians, as a class, have never been trained to recognize merit in others. For example: The average teacher of piano frowns on the success of his competitor and makes every attempt to find flaws in his method. The average vocal teacher decries the work of his associate, and makes all kinds of statements in relation to "ruining the voice of a student." If these criticisms are justified, it is due primarily to the fact that the State has not yet recognized music as a legitimate profession. Doctors, lawyers, teachers and other professional men and women are required to pass State examinations before they are permitted to advertise their shingles. Under our present laws any unqualified person, without training, experience, or ability, may advertise himself as a teacher of piano, voice, or any other branch of musical art—call himself "Professor" if he chooses, and inflict his ignorance upon the public at large, for which the public has to pay dearly. We feel sure that the time is coming when these defects will be corrected, but it will take considerable educational propaganda to produce the desired results. Some years ago an attempt to license teachers of music was started in New York State. A bill was prepared and placed before the Legislature. Instead of intelligently discussing the reasons for these steps, sensational newspapers immediately took up the cudgels in favor of the private teacher and condemned any attempt on the part of the Legislature to pass any such law. Stupid examples were cited of the widow with three children, whose husband died leaving them destitute. The only thing which she could do to support her children was to give piano lessons, at perhaps twenty-five cents per lesson—her only means of saving her family from starvation. Volumes of sympathetic literature were hurled at the lawmakers, and finally the whole matter was dropped. While there may be an element of truth in such an argument, the fact still remains that hundreds of fakers are permitted to operate under the present system who could not qualify if required to pass an ex-

amination, and the public has not yet awakened to the fact that reform in this particular is absolutely necessary.

School teachers are by no means free from this odium. It is just as important that standards be set for one group as the other. It has been an unfortunate thing that certain leaders have assumed positive positions in regard to method teaching, and anyone who did not agree with them was outside the pale. At a recent meeting of school music teachers a symposium was held on appreciation of music in the grades. The writer entered this conference when the discussion was well under way. The first impression gained was that two people were arguing from the floor, both requesting the chair for permission to explain to the world that their idea was absolutely right. We could gather no possible means of compromise from either side. It would appear from this that both speakers had forgotten that the underlying principle of teaching appreciation of music was joyousness, and that if a discussion could not be held without vicious argument they had lost sight of the prime motive in their work. It is necessary for educators to start propaganda among themselves to teach the recognition of merit in others—to train the teaching mind to see the value of the other side of the argument and to accept as a conclusion the virtues of each.

We have been blinded in the past by false standards. For instance: Many advocates believe that in order to present the minor scale it is necessary to do a tremendous amount of drill work to insure the fact that the pupil comprehends the various forms of the minor scale and their application to theoretical music, but they forget the fact that the most important thing is the influence of the minor mode on music generally, how it affects musical mood and how it impresses the mind as a prime mover in composition.

## CO-OPERATION WITH OUTSIDE ACTIVITIES.

One of the most serious questions before school music today is the granting of credits for outside instruction. It is not fair to say that our public schools must assume the entire burden of the musical education of the nation. They can prepare the way, but after all, the musical instruction which pupils receive from private teachers carries at present the greater weight. This has been borne out by the fact that in the leading high schools throughout the country where elective courses in the theory of music, appreciation, etc., have been offered, the percentage of students taking these courses has been so small as to raise a serious question whether or not these courses should remain a part of the school curriculum. There are many reasons why this condition exists, but very little has been done to provide means for correcting this condition. If a school population averages 1,200 pupils, and only twenty of that 1,200 elect to take music as a special subject, the question naturally arises as to whether or not the community has been impressed with the necessity for this type of musical instruction. Commercialism is the slogan in America today, and school teachers should be trained in salesmanship as well as the science of pedagogy. One of the outstanding failures of school teaching generally has been that the average pedagogue is not able to "sell" his ideas to the community.

The leading merchants of America long ago recognized that in order to improve the lives of their employees it was necessary to inaugurate a system of social training to add wholesomeness to the community in which these employees lived. In many of our big department stores the day is opened with mass singing. In others, musical societies are organized and encouraged because these activities make for happiness. The same spirit of co-operation should go on in the schools, and not leave it to outside organizations to set the standard.

There is need for a reform. What definite shape this

movement will take is not for us to state, but it is impending, and the sooner it comes the better for the public at large.

## LIVERPOOL FAILS TO ENTHUSE OVER THE BRITISH ORCHESTRA

Toye's Conducting of Philharmonic Pleases—Large Audience Hears Lamond

Liverpool, February 28, 1920.—It is no credit to Liverpool that the concert of the British Symphony Orchestra in Philharmonic Hall was so poorly attended. Here was a body of first rate players, every man an ex-soldier, conducted by Raymond Roze (a son of the former prima donna, Marie Roze), and a program of undoubted interest, yet the place was not half full. I venture to assert that a better ensemble has not been heard within those walls since the days of the Hallé Orchestra, and it is not too much to say that the B. S. O. need not lower its flag to any similar organization in the country. The list of pieces included the names of Glinka, Wagner, Verdi, Tchaikowsky, Bizet, Delibes, Puccini and Borodin, but the only example of the home made article—Elgar's "Cockaigne" overture—was withdrawn at the last moment although the reason given was not satisfactory. The singing of Dora Gibson, a full throated dramatic soprano, also was of the highest quality, and supplied a worthy component of a scheme that ought to have been more adequately appreciated; but that was Liverpool "all over."

The seventh Philharmonic Society concert was presided over by Geoffrey Toye, a young Englishman who has suddenly sprung into the limelight, and, from his behavior on this occasion, seems likely to remain there. His readings of Beethoven's third "Leonore" overture, Sibelius' "En Saga" and accompaniment to Isolda Menges' version of Brahms' D minor violin concerto were instinct with life and easy command of resource. The young lady is too well known on your side to require lengthy comment, except that her execution and musicianship fully justify the expectations that were aroused of her early appearances here.

"The Stranger," a scene for soprano with orchestra, by Ernest Bryson, a cultivated local amateur, is a work that merits repetition at an early date. The society would not be accused of undue partiality if an opportunity for a rehearing were included in next season's prospectus.

The audience that gathered at the third Mossel concert was very large, owing to the name of Frederic Lamond, the Scottish born but Germanically influenced pianist, whose recent triumphs in London have been heartily sung by Clarence Lucas and César Saerchinger. Lamond is no stranger to Liverpool, and as a Beethoven interpreter is no doubt in a unique position.

The fourth and last of the series of subscription concerts under the banner of Thomas Quinlan and local management of Rushworth & Dreaper, brought a large audience to the Philharmonic on the afternoon of February 7, the result no doubt of the presence of the Beecham Orchestra under the command of Albert Coates. Enough has already been written in the superlative vein regarding this new addition to our orchestral experts, so that all that I need add is to simply state that he came, saw and conquered. Brahms and Rimsky-Korsakoff provided contrastive material, but the climax was reached in the wonderful treatment of Stravinsky's "Fire Bird" music.

At the fifth concert of the Rodewald Concert Society the Catterall String Quartet played Smetana's quintet, "From My Life," and Beethoven's quartet in A, op. 18. The gloomy adagio from Eugene Goossens' quartet in C, representing ultra-modernism, was bracketed with Joseph Speaight's "Lonely Shepherd," which provided an agreeable contrast.

W. B.

## Raisa—Rimini—Byrd at Hippodrome, April 11

Announcement is made by Manager Jules Daiber that Rosa Raisa, dramatic soprano; Giacomo Rimini, Italian baritone, and Winifred Byrd, pianist, will appear in concert at the New York Hippodrome, Sunday evening, April 11. Raisa is well remembered for her success with the Chicago Opera Association and for her appearances in concert here, which brought forth the most favorable comments.



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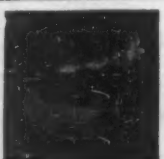
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## ZURICH ALIVE MUSICALLY

## Orchestral and Choral Societies Busy—Many Artists Heard

Zurich, Switzerland, March 1, 1920.—During the past few weeks quite a number of interesting concerts took place here. None was a source of greater pleasure than the second evening given by the Bohemian String Quartet. These Slavs shine especially in works by their great compatriots Smetana and Dvorák. Their choice was the C major quartet by Beethoven from op. 59, a quartet by Dvorák and the F major by Tchaikowsky.

In his second and last piano recital, Edouard Risler repeated the great success he achieved in his first evening. The Frenchman's refinement, polish, noble repose and freedom from sentimentality, combined to make that evening a notable one.

The Klingler Quartet from Berlin gave two concerts on two successive evenings at the Conservatory Hall, drawing full houses. The Klinglers have made a fine name for themselves and are acclaimed by many as the legitimate successors to the Jacobin Quartet.

The eighth symphony concert by the Tonhalle Orchestra, under the baton of Dr. Volkmar Andreae, was devoted to the Bach family—J. S., the immortal, and four of his sons. Even if these latter were outshone by their greater father, they gave a good account of themselves.

Great enthusiasm was evoked by Mme. Charles Cahier, the American alto, at her second song recital, and quite deservedly so, for the singer again gave evidence of her very large and powerful voice, the most varied means of expression and fine cultivation and taste. Mme. Cahier also appeared as a guest at the opera here, singing the gypsy in "Trovatore" with success. She will also give a third recital in the near future.

There have been lately quite a number of interesting concerts by local artists, that deserve mention. Tilly Wilderkehr won a well-deserved success with her piano recital. A highly gifted Zurich singer, Hans Vaterhaus, offered at his recital Schubert's "Winterreise" cycle. His work showed not only his fine voice and art of singing, but a superior mental grasp and a refined taste. A sonata program was given by the violinist Eduard Daeniker, and the pianist Emma Darmstadt-Stern.

The Lehrgesangverein Zurich gave a fine performance, with splendid soloists of the "Children's Crusade" by Pierné. The Chamber Music Society of the Zurich Conservatory of Music also gave some excellent programs. Fritz Feinhals, the Munich baritone, appeared as a guest at the opera as "Hans Sachs." One can see that Zurich, with its 200,000 inhabitants, has quite a number of musical events to record.

## BUSONI BACK IN ZURICH.

After an absence in England, where he gave concerts with his usual great success, Busoni returned to Zurich for a recital. He had made this city his home since the beginning of the war, and—if I am not mistaken—he, as well as Eugen d'Albert, were made citizens of the Swiss Confederation. Busoni is a great favorite here. Two of his operas were produced at the City Theater, and recently he was honored with the title of "Doctor." His program comprised works by Bach, Beethoven and Busoni. In his interpretations he has the courage of his convictions, but even if one cannot always follow him, one must concede him the right of going his own way. So great and overpowering is all he offers, in his wonderfully keen mental grasp, his stupendous force, varying with the most delicate lightness and grace. The last named qualities were especially remarked in the "Goldberg-Variations" by Bach. Of Beethoven he chose the great sonata in C flat major, whose closing fugue was a culmination of stupendous power. Of works of his own pen, Busoni offered two sonatas, as well as four studies of motives of the "Redskins of America," all of which claim a place of their own, revealing the master's refinement and delicacy in one of the sonatinas, a real Christmas spirit appearing in the sonatina written for Christmas, 1917, and peculiar, strange effects picturing the above mentioned scenes from the Indian motives.

## NOTES.

Edouard Risler, who has long been recognized as one of the greatest of French pianists, in his recital here gave the last two sonatas by Beethoven, Ravel's "Le tombeau de Couperin," and several works by Liszt.

About two years ago, Joseph Szigeti took charge of the master classes of violin at the Geneva Conservatory as successor to Hugo Herrmann. His recent violin recital here was distinguished by an interpretative power and a facile, all-encompassing technic.

NATORP. BLUMENFELD.

## Macbeth for Newark Festival

On the conclusion of her spring tour, which commenced at Syracuse and will end at Milwaukee, embracing the important cities on the Pacific Coast and in the South, Miss Macbeth is to sing at the Newark, N. J., Festival. Her program will consist of a number of the operatic arias with which she triumphed during the opera seasons in Chicago, New York, Boston and Detroit, as well as the principal part in an ensemble work composed by Mr. Wiske, conductor of the festival.

## Fourth Frederic Warren Ballad Concert

The fourth Frederic Warren Ballad Concert, on April 19, at Aeolian Hall, promises to be a very interesting one. Dicie Howell will sing modern French and American songs; Loraine Wyman, old French and Irish ballads and sea chanties; George Reimherr, Japanese folk songs and American songs. Harry Anderton will play Scott, Debussy and Liszt, and Francis Moore will be at the piano.

## More Echoes of Silberta's "Yohrzeit"

When Josef Rosenblatt sang Rhea Silberta's "Yohrzeit" in Birmingham, Ala., the critics reviewed the song most favorably, for the chronicler of the Herald said: "He opened the program with 'Yohrzeit,' a prayer for the dead, mournful but musically beautiful."

The Detroit Press also mentioned it particularly when

the cantor sang it in that city: "'Yohrzeit,' Silberta's prayer for the repose of the departed, with which the singer opened the concert, was rendered with a fine insistence upon the emotional and displayed well the tonal colors of his voice."

On April 7 Lada, the dancer, included "Yohrzeit" on her program when she appeared at the Brooklyn Academy of Music.

## ENGLISH GIRL, TRAINED IN NEW YORK, MAKES LONDON BOW

## Fairbairn Opera Company Gives "Flying Dutchman" in English—Purcell Revived

London, March 1, 1920.—I saw the "Flying Dutchman" done in English by the Fairbairn Opera Company at the Surrey Theater. This company is one of the many English opera companies now performing in England. If the London attendance falls off, the company goes on tour in the provinces. (I may explain here that Londoners call everything out of London "the country" or "the provinces.") Needless to say, a grand opera company with a large orchestra can perform only in cities with a plentiful supply of population and a roomy theater, cities like Manchester, Leeds, Birmingham, Sheffield, Liverpool, Glasgow, Edinburgh or Bradford. The part of the Dutchman was finely acted and very well sung by an American baritone named Milner. So far the company has done extremely well in gaining public support. Gounod, Wagner, Wallace, Verdi, Mascagni, have packed the theater on several occasions. A personal interest in the Fairbairn company is that a son of mine is one of the stage managers.

## PURCELL REVIVED.

There has not been a mad rush to hear Purcell's opera, "Fairy Queen," about to be given at Cambridge for the third time. The second performance was at old Drury Lane Theater in 1703, following the first performance at the Dorset Gardens Theater in 1692.

## SAURET'S SUDDEN DEATH.

Emile Sauret, who died so suddenly recently, was to have played at a London concert two days before the end

came. I have not yet heard a performance of Beethoven's violin concerto to impress me like Sauret's interpretation in the Queen's Hall, London about eighteen years ago. He often played superbly, but I have frequently seen and heard him saw away in a most indifferent manner when he was engaged to play music he did not like.

## A ZAY PUPIL'S DEBUT.

On Thursday evening of this week in Wigmore Hall was the unusual occurrence of the first appearance before any public of an English girl who had received her entire training as a vocalist in New York. The young lady's name is Iselt Morice and the New York teacher is W. Henri Zay. The singer was evidently terribly nervous, but the thoroughness of her training kept her safely within bounds and brought her to a triumphant finish. There was not the slightest evidence of effort in any of her work.

CLARENCE LUCAS.

## Dramatic Art Society Holds Special Social

The Dramatic Art Society, Alfred E. Henderson, president, will present Suzanne Zimmerman, soprano, in a song recital, also Grace Neimann, harpist, on Thursday evening, April 15, at the Hotel Astor. Miss Zimmerman will introduce "Love's Vision," by Leila Treland Gardner, accompanied by the composer. The subject for discussion will be on the poetic drama, and Alfred E. Henderson will read "Sintram of Skagerrak," by Sada Cowen.

## Yvette Guilbert Matinee, April 9

Yvette Guilbert will give a special matinee at the Thirtieth Street Theater tomorrow afternoon, April 9, when she will present the students of her Dramatic and Lyric School in a satirical medieval play, entitled "King Stomach." On the program also will be "The Grocery," by Amy Howell, presented as a dialogue, and the plastic interpretation of a poem by Baudelaire, "Reversibilité." A group of popular French songs and a menuet danced by the students of the school will conclude the program.

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## WASHINGTON OPERA COMPANY GIVES THIRTEEN PERFORMANCES

Three Thousand Turned Away on First Night—On Community Basis with Guest Artists, Organization Is Free from Debt and Has Reached Thirty-five Thousand People

Washington, D. C., March 15, 1920.—As though to set at rest for all time the contention that Washington is unmusical and cannot support a community opera, the new Washington Opera Company has achieved a great success. The week of March 15 saw the inauguration of the second attempt at grand opera by this organization this season and its reception decided the mooted question as to whether opera is really desired by Washingtonians. Regarding the work of this organization, Mrs. Edouard Albion, wife of the general director said:

"The week of 'Carmen' answered in the affirmative all questions as to the success of community opera. Marguerita Sylva and Otakar Marak appeared as guest artists with the company but the chorus, the other leading roles, and the orchestra were made up of local musicians. The entire group of approximately 150 people gave their services for the week for the sake of establishing a grand opera organization in the National Capital.

"This gala performance was the culmination of nearly two years of work. It was in June, 1918, that Edouard Albion, general director of the company, presented plans for the development of civic opera to the War Camp Community Service. Seeing the sociologic and artistic value of the undertaking, this organization consented to give modest support to the venture.

"A beginning was made with the popular Gilbert and Sullivan opera, 'The Pirates of Penzance.' The fact that the war had assembled a large group of artists among the other 'war workers' then in Washington, favored the movement. The scenery was built and painted by a local artist, assisted by men from the camouflage corps. The costumes were designed by a noted costumer who was in a branch of the service which kept him in the Capitol. A volunteer committee, working under the direction of this designer, dyed and made the costumes. The entire production cost \$500.

"The first performance was given for the shell shocked men assembled at St. Elizabeth's. Two performances were then given at Central High School. No admission fee being permitted by the school authorities, a popular subscription covered the cost of the production.

"Bohemian Girl' was the next opera presented. So great was the success of the first performance that more than 3,000 people were turned away in one night. The huge crowd battling for admission proved beyond question the desire of the people for music of a high standard. The season closed in June with three nights' performance of 'Pagliacci' and 'Bohemian Girl.' These were given in the Belasco Theater. Counting scenery and costumes as assets, the War Camp Community Service announced that the opera was free from debt, with a record of thirteen performances and approximately 35,000 people reached either as participants or audience.

"The present season opened with 'Faust,' which was given for a week at the Shubert-Garrick Theater. A staff consisting of Arnold Volpe, conductor; Charles Trier, stage director; Willem Van de Wall, choral director, and Gertrude McRae, accompanist, had been assembled by Mr. Albion. The 'Faust' performances reached such a high standard that the 'it can't be done' element was completely silenced. The evidence was all in—it had been done! The co-operation given Mr. Albion by the War Camp Community Service has established an opera company built out of the city which is capable of producing the most difficult operas in a way that compares favorably with any commercial company.

"Every city of 350,000 people has in it a potential opera company," says Director Albion. "Chorus, orchestra, and so far as possible soloists can be assembled out of the music lovers of a city. If enough centers are opened up, a system of exchange of singers can be arranged. Artists of established reputation can be presented as guest artists. It is only in this way that the great music of the world can be brought to the masses of the people at a small cost. Our plans are national in scope. With the co-operation of musicians and citizens the achievement is sure."

"The Washington Opera Company gave another week's production beginning March 15, 'Pagliacci,' 'The Secret of Suzanne' and 'Faust' being offered. There were four guest artists during this week." D. R.

### American Institute Recitals

Friday evening, March 26, the American Institute of Applied Music, 212 West Fifty-ninth street, New York, had a general recital at which a number of excellent performers were heard. Mr. Klibansky was represented by Alveda Lofgren, who gave Scandinavian songs in the original language. Mrs. Lofgren has an excellent presence and sang with breadth and distinction. Edith Shearouse, another Klibansky pupil, a dainty damsel with bobbed hair, merited the warm applause she received. Miss Ditto had two representatives, Margaret Spatz, who played the 'Viola Melody' (Thalberg) and 'Etincelles'

(Moszkowski), and Samuel Prager, who gave 'Arioso' (Bach) and four of the Ornstein 'Miniatures.' Both these young people not only have talent above the average, but they showed the thorough training that is demonstrated by all of Miss Ditto's students. Gwilym Anwyl, a tenor robust, sang two Handel numbers and 'Down in the Forest' (Ronald), to the accompaniment of Mr. Lanham, his teacher. Mr. Slossar (pupil of Mr. Sherman) and Gertrude K. Healy (pupil of Mr. Hodgson) did credit to their instructors. Evelyn Benham (pupil of Miss Chittenden) contributed an interesting reading of the Debussy 'Suite Bergamasque.' George Raudenbush and Catherine Kamper played part of the Grieg sonata, op. 8, and Dorothy Leach brought the interesting and exacting program to a close with the largo and scherzo from the Chopin sonata, op. 58.

March 26 Lillian Littlehales gave the sixty-seventh sonata program at the institute, giving the Rachmaninoff and Strauss cello sonatas, between which there were two movements by Handel. Lawrence Schauflier was the co-operating pianist.

### Lynnwood Farnam in Organ Program

Lynnwood Farnam, organist of the Fifth Avenue Presbyterian Church, New York, is an organist whose scholarly, brilliant playing attracts attention from fellow professionals and miscellaneous hearers alike. There is a quality of incisiveness, of definite outline, clear enunciation of themes and ease of performance in his playing which go far to explain this. March 18 he played a program of eight numbers, beginning with the introduction, passacaglia and fugue, by Healey Willan, which at the outset showed his quality. The work is dignified, the second movement has interesting combinations of two and sixteen foot stops, and a grand climax, all well performed by the organist. Karg-Elert has been dubbed 'the German Debussy,' but his 'Sempere simpliciter' proved to be a pretty little sketch unlike his later works. A clarinet solo of charming grace was heard in a Vienne 'Lied,' and the 'Divertissement' proved to be a bright scherzo. Yon's quaint 'L'Organo primitivo' must be heard to be appreciated; played on one keyboard, it runs along in curious old style. The rhythmic chords of a Boellmann fantasy, the languorous contents of Stebbins' 'In Summer,' and works by Jongen and Grace, these closed the program, which came to a fine climax with Christmas melodies. Always choice and appropriate is Mr. Farnam's registration; there is infinite variety, and the audience murmured appreciation. Larger numbers of people will meet to hear Mr. Farnam: as his reputation grows; already all the organists know him!

Lynnwood Farnam's last organ recital in his Lenten series found more hearers on hand to listen to the unusual big instrument and the equally unusual, finished playing of this virtuoso. It is a necessary thing to make known any new article, whether it be a commercial or art product, and this applies especially to Mr. Farnam, whose playing of a recital, from memory, at the big musical convention in Christmas week at City College several years ago, attracted tremendous interest, and resulted in his taking his present conspicuous post. Absence on military duty, however, prevented his occupying the position until quite recently, and now that he is here, a warm welcome has been given him, and in time, with sufficient advertising in various ways, he will gather big audiences. The way he played Vienne's big symphony (the third), with clearly defined phrasing and entire technical control, showed his mettle. The rhythm and contrasts in Gigout's menuet; the beauty of melody and grace of Saint-Saens' adagio, from op. 150; the fleet fingers and feet in Guilman's scherzo (fifth sonata), and short pieces by Hillemecher and Guiraud, all were played with impeccable accuracy, some with appropriate dash and climaxes.

### Albert Stoessel Receives French Citation

Albert Stoessel recently received the following interesting letter from the War Department:

March 17, 1920.

From: The Adjutant General of the Army.

To: Second Lieutenant Albert Frederic Stoessel.

Subject: French Certificate.

There is forwarded herewith by registered mail, a Citation Certificate of the Order of University Palma, grade of Officer d'Academie—Silver Palms and translation of same, awarded to you by the French Government.

By order of the Secretary of War:

WM. S. BIDDLE,  
Adjutant General.

### A "Floradora" Hit

"Love Will Find You," one of the popular songs of the "Floradora" revival, proved a decided hit on the opening night, Easter Monday, as sung by Eleanor Painter. It is the product of a well known composer-violinist.

### Beatrice MacCue Activities

Beatrice MacCue, contralto, who gave a successful recital at Aeolian Hall this season, has been engaged to sing at the Manhattan Chapter, Hotel McAlpin, and on April 9 for the Scottish society, Clan MacKenzie, this city.

### W. H. C. Burnett in Town

W. H. C. Burnett, of Detroit, was in New York last week for a few days.

### Namara to Sing in Brockton

Marguerite Namara will sing in Brockton, Mass., on April 18.



ZARH MYRON BICKFORD AND VAHDAAH OLCOTT-BICKFORD.

These two artists are musicians who have devoted themselves particularly to the guitar, lute, mandolin and other fretted instruments and are recognized throughout the country as the leading exponents of these popular instruments. They have appeared in many parts of the country, both as soloists and in duets. As a guitarist Mrs. Bickford ranks among the best, a prominent Los Angeles critic having said of her: "Her program was a long and well varied one, and her rendition of every one of the numbers was well nigh faultless, both from a technical and artistic standpoint. She displayed technique nothing less than marvelous." Mr. Bickford's activities are not confined entirely to these instruments, since he has written a number of songs, one of which, "I Find Earth Not Gray But Rosy," is being sung by a number of prominent artists and used by leading teachers. He is also a prolific composer for the stringed instruments, one of his most serious works being a "Concerto Romantica" for guitar, with piano accompaniment, this being the first work of the kind by an American composer. This charming number was given its first public performance at an important Washington concert in 1916, with Mrs. Bickford in the principal role and Mr. Bickford at the piano. Mr. Bickford is also the author of several methods for the various fretted instruments, one of them being a most exhaustive treatise on the mandolin, in four volumes (now in press). He is also an accomplished pianist and in frequent demand as an accompanist, as well as being a well schooled violinist. He was, for a number of years, first viola in the Springfield (Mass.) Symphony Orchestra and viola of the Janser String Quartet of that city. Mrs. Bickford is also a composer of note, and in addition to many original numbers and transcriptions for the guitar, has collaborated with Mr. Bickford in a suite for lute and guitar—"The Story of the Strings," now being published by a prominent New York house. This is a most interesting composition, depicting the history of the fretted instruments from the time they held favorite place in the Courts of Europe ("In Happy Days"), through the period of neglect and decadence when they were superseded by the piano and keyboard instruments ("The Lament of the Strings"), to the present time when they are being recognized as worthy of a place beside the more standard and better known instruments ("The Song of Triumph"). Mr. and Mrs. Bickford have been engaged to play this suite and the concerto at a teachers' convention in Atlanta early in June. When not touring, these popular artists are busily engaged in teaching in and around New York, both privately and in the various boys' and girls' schools. With all their varied activities it would be difficult to conceive of two busier people.

### Alexander Bloch's Studio Musicale

The second violin recital of the season, given by Alexander Bloch, took place in his beautiful residence-studio, 37 West Eighty-seventh street, New York, on Sunday afternoon, March 14, on which occasion the following pupils appeared: Josie Savage, Marie Kaufman, Abram Ginsberg, Harry Waller, Marie Hyde Lane, Robert Quick, Mary Schulz and Samuel Paul. Many of these pupils come from far distant cities, and the uniform excellence of their work reflects great credit upon Mr. Bloch.

The program contained compositions by Tartini, Kreisler, Joachim, Vieuxtemps, Reger, Franko, Sarasate, Bruch, Wieniawski, Nardini, Achron and Pugnani.

### Raisa Sings "Yohzeit"

Rosa Raisa sang Rhea Silberta's "Yohzeit" in Chicago on April 4.

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**Tuesday at 8.15: ELIJAH**, with Hempel, Alcock, Johnson, Graveure, Harris. Chorus of 1000. New York Symphony Orchestra of 150.

**Wednesday at 8.15:**

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**Friday 8.15: PILGRIM'S PROGRESS**,

with Garrison, Claussen, Werrenrath, Murphy, Tittman, Dadmun, Patton, Children's Chorus of 600, Festival Chorus, and Orchestra of 150.

**Saturday 2.30: Bach, Beethoven, Brahms** with Heifetz, Casals, Bach Choir of Bethlehem, Orchestra of 150.

**Saturday 8.15: Damnation of Faust** (Berlioz) with Easton, Harrold, Rothier, Patton, Chorus and Orchestra.

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## -CHICAGO

(Continued from page 5.)

full sway to her remarkable technique, sane interpretation and admirable touch. Under her dexterous fingers the singing quality of the instrument delighted the ear and at the close of the number the house which had been roused to well deserved enthusiasm, recalled innumerable times the soloist and on Saturday night insisted so vehemently for an encore that five had to be granted before the audience could be dismissed. The encores were Schumann's "Des Abends," Mendelssohn's "Spinning Song," the Paganini-Schumann's "Caprice," Mendelssohn's "Spring Song" and a Chopin waltz, all played with the same mastery that has made the name of Bloomfield-Zeiser renowned in the pianistic world. If the work of Mme. Zeiser was highly satisfactory, the same may be said of the orchestra, which, under the leadership of Frederick Stock, gave her an uncommonly fine accompaniment. Weekly the habitués of these concerts have rejoiced over the splendid standard of perfection attained by this sterling organization, which is daily usurping the place so long held by the Boston Symphony Orchestra. To be called the first orchestra in the land is the privilege bestowed by many critics on the Chicago Symphony Orchestra—not only in the dailies here but throughout the country. Witness, the fine editorial published recently in one of Detroit (Mich.) foremost daily papers. The above tribute is given the orchestra in lieu of reviewing its performance of the Chausson B flat major symphony, and Franck's symphonic poem "Le Chasseur Maudit." Sandwiched between those two great symphonic works came for its first performance in Chicago, Smith's "Impressions," which impressed so favorably as to deserve more comment than space permits. As the work has been reviewed previously in this paper, it will suffice to state that the big reception accorded the composition was in every way justified and the buoyant applause bestowed on the composer, who was recalled many times, must have been most gratifying.

## FORTNIGHTLY MUSICALS.

The rooms of the exclusive Fortnightly Club were overcrowded on Saturday evening, March 27, when a musical evening was given by Hanna Butler, soprano; Anna Week, contralto; Violet Holmes Tidy, composer, and Natalie Whitted Price, reader. Mrs. Butler sang a group of songs written for her by Violet Holmes Tidy and the audience showed its admiration by enthusiastically applauding the singer as well as the composer. Miss Week

also sang a group from the pen of the same composer and she, too, shared in the success of the evening. Mrs. Price presented some readings composed by her, with that clear delivery, exceptionally fine enunciation and clever sense of humor that have made her one of the most popular entertainers in these surroundings. The affair was pronounced a huge success by all those fortunate enough to have been present.

## SYBIL SAMMIS MACDERMID STUDIO NOTES.

Sibyl Sammis MacDermid, soprano, assisted by William G. Hill, pianist, will give a recital at Lafayette, Indiana, Easter Sunday afternoon. Sybil Comer, soprano; Marie Sweet Findlay, soprano, and Doris Doe, contralto, took part in the special Palm Sunday and will be heard in the Easter musical services at the Kenwood Evangelical Church. Paul Mallory, tenor, sang the program at the weekly studio musicale, March 18. Doris Doe, contralto, gave the program the afternoon of March 25. Sybil Comer, soprano, gave two groups of songs before the Catholic Women's League, Saturday afternoon, March 20. George Simons, tenor, sang at Second Church of Christ, Scientist, Sunday, March 21. Marie Sweet Findlay, soprano, sang at the Lake Forest Presbyterian Church, March 21.

## CHICAGO MUSICAL COLLEGE NOTES.

The concert that was given by the Chicago Musical College Saturday morning was presented by students in the piano, vocal and violin departments. Those taking part were Harold Mynning, Anna Vognar, student of Maurice Aronson; Earle Armit, student of Rudolph Reuter; and Cornelia Lampton, student of Alexander Raab, pianists; Ruth Paulson, Ann Leonard, H. Waldo Smith, Edward Richardson and Orville Kraft, vocalists, and Helen Genet, and Ethel Elkins, violinists, students of Leon Sametini. Elias Bredin has been appointed assistant choral director for this year's North Shore Festival at Evanston. Helen Whitfield, soprano; Thelma Hayman, contralto; H. Waldo Smith, tenor, and Edward Richardson, baritone, all students of Mr. Bredin, have been engaged for leading roles with the Davies Opera Company for the coming summer tour of that organization.

Marjorie Landon, student of vocal department, was soloist at a special service of the Baptist Church at Wilmette, March 14.

## MISS WESTERVELT AND COLUMBIA SCHOOL CHORUS.

A most interesting feature of the Chicago Artist's Association program Tuesday afternoon, March 16, was the singing of the Columbia School Chorus, directed by Louise St. John Westervelt. In Foote's "Gateway of Ispahan," MacDowell's "Dance of the Gnomes," Lang's "The Heavenly Noel," De Koven's "Roumanian Wedding Song," Lang's "The old man in the tree" and Sarr's "Spring," Miss Westervelt's chorus did her proud by the beauty of their work, charming their auditors.

## NEWS FROM THE STULTS STUDIOS.

Rhea Bollman, soprano, was chosen as the vocal soloist for the program of the Northwestern University School of Music Symphony Orchestra at Patten Gymnasium, March 24. She sang the aria "Hear Ye, Israel," from "Elijah."

## RUDOLPH REUTER A BUSY ARTIST.

Rudolph Reuter was the soloist at the pair of concerts given by the Tri City Symphony Orchestra at Davenport and Rock Island, Ill., on March 21 and 22. He played the fourth concerto of Rubinstein. Mr. Reuter also gave recitals at Indianapolis on March 18 and Iola, Kansas, March 23, both concerts being re-engagements from the present season.

## PLANS FOR CENTRAL CONCERT COMPANY'S SERIES.

The Central Concert Company is already completing its arrangements for the musical series, it will present here during the 1920-21 season, which will consist of eight musical evenings to be given at Orchestra Hall—

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three in October, one in November, one in late January, two in February, and one in March. The series will open and close with a trio—the opening being with Renato Zanelli, Carolina Lazzari and Grace Wagner, and the closing, an instrumental trio made up of Harold Bauer, Pablo Casals and Jacques Thibaud. The balance of the series will include such artists as Frieda Hempel, Anna Case, Giovanni Martinelli, Pasquale Amato, Toscha Seidel, Louis Graveure and several assisting artists to be announced later.

## HANNA BUTLER IN DEMAND FOR FRENCH SONGS.

Wherever French songs are desired, there is a demand for Hanna Butler, whose admirable French diction and beautiful singing are well known. She sang "Deux Melodies," by Violet Mary Tidy, at the Cercle Francais on March 16 and a group of Mrs. Tidy's compositions in the Fortnightly Clubrooms on March 27, including "Bergeronnette," "Souvenir," "Dans les Bois" and "Nuits de Juin."

## CZERWONKY ORCHESTRATES HIS SONG "O THINK OF ME."

One of Mr. Czerwony's best songs has just been orchestrated by the composer, and, it is needless to say, in an exquisite manner as one might imagine after hearing other orchestral compositions of his. This will be a very welcome "serious song" and an addition for singers who are looking for a good song with orchestra.

## WESTERVELT PUPIL WINNING SUCCESS IN OPERA.

One of Louise St. John Westervelt's most successful pupils, Edward Quinn, is at present scoring heavily with the Gallo English Opera Company, singing leading baritone roles. Everywhere he is greeted with the same enthusiastic success, the critics and public being unanimous in their praise. The critic of the Post-Intelligencer of Seattle, Wash., on March 13, had the following to say: "The boatswain, Bill Boktay (Edward Quinn), carried off honors by his singing of 'For He Is an Englishman' with full bass and adroit pantomime."

## AMERICAN CONSERVATORY NOTES.

The playing or singing with orchestral accompaniment is of far reaching importance for the advanced music student. To this end the American Conservatory maintains two separate student orchestras, one a full orchestra and another for strings only. The latter has attained a high standard, performing each season important works in artistic style and furnishing a fine accompaniment to the artist-pupils of the conservatory. Last Saturday the program included the Weber concertstück, the first movement of the Schumann A minor concerto and the first movement of the Moszkowski concerto, played respectively by Edna Frain, Willhelmina Schaefer and Jacob Hanneman. Gertrude Munger, the possessor of an excellent contralto, sang charmingly the aria "Dost Thou Know?" from "Mignon," and Martha Fecke won emphatic recognition.

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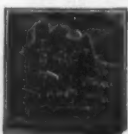
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tion from the large audience by her rendition of Massenet's aria, "Pleurez, pleurez."

A feature of the summer session of the American Conservatory will be the series of public morning recitals to take place at Kimball Hall. Artist-pupils of David Bispham and Josef Lhevinne will be accorded the privilege of appearing at these recitals. As the classes of these artists will include professionals of high standing, the recitals will undoubtedly be of high character and absorbing interest.

The summer session of the American Conservatory will extend six weeks from June 28 to August 7. Practically all of the leading teachers will be present. The presence of the world famous artists, Josef Lhevinne and David Bispham, as guest instructors will make the session an unusually noteworthy one.

#### LAKEVIEW CELLO SCHOLARSHIP GOES TO HESS PUPIL.

For the third consecutive year a Hans Hess pupil has won the \$100 cello scholarship offered by the Lakeview Musical Society, which bespeaks the merits of that excellent cellist's instruction. This year Goldie Groff received the prize with her playing of the prelude from Bach's D major sonata for cello alone, the Boellmann variations and the French "Village Song" by Popper.

#### ORCHESTRA'S GOOD FRIDAY PROGRAM.

The Chicago Symphony Orchestra's program was arranged in respect for Good Friday and contained the "Good Friday Spell, Transformation scene and Glorification" from "Parsifal," besides Bach's G major concerto, Sibelius' D major symphony and DeLamarter's concerto for organ, E major. If the Chicago Symphony Orchestra were to be judged by this concert, it could justly and without difficulty be called a virtuoso orchestra, as seldom has such technical perfection and mastery been reached as in the numbers presented on this occasion. It is just such playing that makes Chicagoans proud of their orchestra and especially the man at its head, Frederick Stock, who is constantly heaping honors on the Windy City through the remarkable performances he and his admirable organization are offering. DeLamarter's concerto for organ was played by the composer and made a favorable impression through the sheer beauty of its melody and effectiveness.

If all that is said be true, Assistant Stage Manager Katzmann, who has held that position for many years with the Chicago Opera Association, will not return next season.

#### BAUER-CASALS RECITAL.

Harold Bauer and Pablo Casals joined forces for a concert at Cohan's Grand Opera House last Sunday afternoon, March 28, under F. Wight Neumann's direction. In a well selected program both artists greatly delighted the large house on hand and were accorded an overwhelming success.

#### GOODSON IN CHOPIN PROGRAM.

A Chopin recital by Katharine Goodson at Kimball Hall on March 30, proved a rare and most enjoyable treat. Few are the pianists today who can interpret an entire Chopin recital as remarkably as did Miss Goodson on this occasion. She had listed the G major nocturne, three studies, the B minor sonata, a berceuse, two waltzes, the A minor mazurka and the B flat minor scherzo. To single out one number more exquisitely done than another would not be an easy task, so remarkably finished and artistically interpreted was each individual number. So delighted were the auditors that many extras were necessarily added to satisfy their exuberant enthusiasm.

#### LHEVINNE AT SPECIAL ORCHESTRA CONCERT.

Josef Lhevinne appeared in a special concert with the Chicago Symphony Orchestra Tuesday evening, March 30, before a large and most enthusiastic audience. With the orchestra in fine shape under Frederick Stock's efficient baton, and Lhevinne playing remarkably well, the concert was a success as far as performers were concerned, but the listeners seemed somewhat disappointed in the program itself. Lhevinne played the first Beethoven concerto and the E flat Rubinstein concerto.

#### BUSH CONSERVATORY NOTES.

Harold Triggs, pianist, artist student of Bush Conservatory, has just returned from a very successful tour of Pennsylvania and New York.

Ebba Sundstrom, violinist, artist pupil of Richard Czerwonky of Bush Conservatory, has been engaged as soloist with the Bell Telephone Chorus, April 22. On April 17 the regular Saturday afternoon pupils' recitals of Bush Conservatory will be devoted to a demonstration of the Children's Harmony Classes of the Junior School. This important phase of Conservatory training is given much attention with the younger pupils and all of the children are required to attend. The demonstration will include the work from the most elementary note reading and rhythm to original compositions by members of the most advanced children's classes.

Joel Lay, baritone, artist student of Gustaf Holmquist of Bush Conservatory, won the first prize in the vocal department of the Lake View Musical Society contest on March 27. Mr. Lay has been engaged to sing "The Elijah" next month in Clinton (Iowa). Ethel Shapiro, artist student of Gustaf Holmquist, gave a recital recently in Terre Haute (Ind.) She was accompanied by Valerie Bondurant.

#### WALTER SPRY'S PUPILS HEARD.

Three unusually gifted pupils of Walter Spry, the prominent Chicago pianist and pedagogue, were heard to fine advantage in a recital at the Columbia School Recital Hall on March 26. Reflecting considerable credit not only on their able mentor as well as the school in which they have been taught, each pupil gave good account of herself and each won individual success at the hands of a large and friendly audience. Margaret Baker disclosed uncommon gifts of interpretation in her rendition of the allegro of the Mozart D minor concerto and Rubinstein's "Kammenoi-Ostrow" and Grieg's "Wedding Day at Troldhaugen." Ardis Dailey showed the result of excellent training in Schumann's "Arabesque," and two Schubert-Liszt numbers. Margaret Farr, regarding whom these columns have often contained comment, played remarkably well the Chopin Fantaisie Impromptu and third etude, scherzo, Huss' "Saps Souci" and Dohnanyi's C major

rhapsody. Mr. Spry has every reason to feel proud of these students, who undoubtedly will do him greater credit when in the professional field.

#### TWO NEW SONGS BY CZERWONKY.

Two new songs by Richard Czerwonky, the eminent violinist, have just been received from the press. Carl Fischer, New York publisher. They are "Tender Thoughts" and "The White Rose." It will be remembered that Charles W. Clark, to whom these two songs are dedicated gave them their first performance in Chicago last season and they were unanimously praised by the Chicago critics. Since then many singers of note have been using them with great success.

#### THELMA GIVEN AT ORCHESTRA HALL.

A large audience gathered at Orchestra Hall last Sunday afternoon to welcome once more Thelma Given, the American violinist, who offered her friends and admirers a program which suited her gifts to a "T." Characterizing her playing were a feminine loveliness, dignified and charming manner of presentation, coupled with a tone of ample quality and admirable technic, which make her renditions highly pleasing to the ear and most enjoyable. This reviewer heard the Cesar Franck sonata, Debussy's "En Bateau," "Russian Jewish Lullaby" (Achron), Kreisler's "La Gitana," "Song of India," by Rimsky-Korsakoff, and Halvorsen's "Two Norwegian Dances," all of which were well played and greatly delighted the listeners whose desire for more was at all times apparent. When Isaac Van Grove is at the piano the accompaniments become artistically finished piano playing of highest rank. He is the artist-accompanist par excellence.

#### HARRIET M. SNOW IN AUTOMOBILE ACCIDENT.

Several weeks ago Harriet M. Snow, the well known manager here, met with an automobile accident and has been severely injured. She will not be able to return to

her office for two or three weeks, much to the regret of her many friends and acquaintances.

#### MARSHALL FIELD SOCIETY TO SING "THE MESSIAH."

At their next concert in Orchestra Hall on Wednesday evening, April 14, the Marshall Field & Company Choral Society, Thomas A. Pape, conductor, will present "The Messiah" with the assistance of Olive Kline, soprano; Nevada Van der Veer, contralto; Arthur Hackett, tenor, and Arthur Middleton, bass, and forty-eight members of the Chicago Symphony Orchestra.

JEANNETTE COX.

#### Triumph for Capitol Theater Management

Too much cannot be said in praise of the management, courage and results obtained by the Capitol Theater, which on Easter Sunday presented "Hansel and Gretel," in a manner commanding utmost respect. Good as have been performances of previous operas there, nothing so attained the pinnacle of artistic worth as this. When one considers the orchestral and vocal difficulties of this Wagnerian score, one must say "Bravo, Mr. Bowes!" "Bravo, Finston!" "Bravo, Messrs. Stewart and Wenger!" And bravissimo, singers, who without exception, gave so splendid an account of themselves! The opera is being given the entire week of April 4.

#### Fleck Artist in the Limelight

Florence Warren was the prima donna of "Cavalleria Rusticana" at the Capitol Theater last week. This young American girl from "out West," born, bred and trained in America, made a marked hit in the part, for she has both voice and personality, and is an actress of high intelligence. The Fleck Brothers consider her a "find" and expect to book her extensively. These men are becoming known as great "boosters" for American artists.

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##### I. To make America the Music Center of the World.

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  - (a) By establishing a great National Center in New York City.
  - (b) By maintaining the position America now holds in the musical world.
  - (c) By making adequate preparation to give the best musical and artistic training in our own country to the American student.
  - (d) By co-operating with all National Musical Organizations to establish musical standards, and uniform plans for work in every state.
- (2) By Legislation, through stimulating popular demand in every state for the passage of two bills by Congress:
  - (a) A bill providing for a Department of Education which shall include a Bureau of Music and Art, and which shall be represented in the President's Cabinet by a Secretary of Education.
  - (b) A bill providing for the construction and maintenance of a National Conservatory and Branches.
- (3) By Education, through co-operation with the National Music Supervisors.
  - (a) By securing recognition of Music as essential factors of Education for which Credits shall be given whether taught in public or private schools or independently by "qualified" instructors.
  - (b) By stimulating musical appreciation and the study of music by instituting and supervising music memory contests of students in schools and junior clubs.

##### II. To make Music useful in the Civic Life of America.

- (1) By aiding the Americanization movement and by fostering Community Music in all its varied activities.
- (2) By co-operating with the American Legion to encourage the development of musical appreciation and to aid the returned soldier citizens in giving musical entertainments.

##### III. To Promote and Develop American Musical Art.

- (1) By giving American artists an equal opportunity with foreign artists in concert and opera, and by encouraging the use of the English language and by using the finest translations of foreign texts in concert and opera.
- (2) By encouraging American composers by providing hearings of their works, and by giving prizes and commissions to worthy composers.
- (3) By founding district art centers for rest and recreation, which shall give opportunity for creative and interpretative work; and by aiding the MacDowell Colony at Peterborough, N. H., through the MacDowell League of the National Federation of Musical Clubs, as outlined in the Federation Manual.
- (4) By holding state, district and national festivals, and by conducting state, district, and national contests for young professional musicians of America, and by giving prizes and providing concert engagements for the winners of the contests of the National Federation of Musical Clubs.
- (5) By founding a Loan Fund for deserving artists and composers.

The term "American" includes all naturalized citizens of the United States of America.

(Approved by the Board of Managers in session October 23 to November 1, 1919, Akron, Ohio.)



## NEW YORK CONCERTS

(Continued from page 19.)

lons," Chausson; "Beaux Reves," Buzzi-Peccia; "Carnaval," Fourdrain; "The Soldier's Bride," Rachmaninoff; "Brown Bird," Buzzi-Peccia; "At The Well," Hageman, and "Eili, Eili," by Shalitt, to which she added two insistent encores.

Mme. Morrison is an artist, who understands how to present her numbers intelligently and effectively. Her work won the instantaneous recognition of her delighted audience, which recalled her repeatedly and presented her with many beautiful flowers.

Lina Coen, a pianist, who was the assisting artist, played the following numbers: "Poeme," Dubois; "Caucou," Daquin; "Cavalier Fantastique," Godard, and two Liszt numbers, "Liebestraum" and rhapsodie. She also furnished sympathetic accompaniments for Mme. Morrison.

The receipts were large, aiding materially the worthy cause.

## SATURDAY, APRIL 3

## Charles De Harrack, Pianist

If memory serves right, Charles De Harrack gave a New York recital several years ago—so long, in fact, that his coming last Saturday afternoon to Aeolian Hall was like a debut here. He began with a Gluck (Sgambati) melody, played the "Appassionata," a group of Rubinstein (the barcarolle), Chopin and Scriabine (nocturne for the left hand), and finished with a prelude of his own in B flat minor, an "Orientale" by Amani and Alfred Gruenfeld's "Hungarian Paraphrase." The program itself attracts favorable notice. In the first place, it is not too long, as most piano programs are, and in the second, there are several unusual numbers of interest. It is unhackneyed without being bizarre.

The pre-eminent quality of Mr. De Harrack's playing, as was evident from the very first note, is his attention to the musical quality of his piano tone and also to the musical content of whatever he plays. The first is a decided relief in these days of pounding. There was plenty of power in one of his fortes, but never did he pound through the tone; and in the softer passages there was an agreeable, smooth, well sustained legato all too seldom heard. Mr. De Harrack is (one is tempted to say, "Thank heavens!") a pianist who remembers that his instrument is there for the purpose of making music, not merely to display the dexterity and strength that the player has gained through persistently industrious practice. Technique he had in plenty, but it was employed in the service of art, and never allowed to become the dominant feature of that art. If one did not always agree with Mr. Harrack's occasional exaggerations of rubatos, ritardandos and other nuances, at least they were always directed by musical intelligence. The "Appassionata" (how seldom it has been played this season) was a fine performance, especially good being the artist's apprecia-

tion and expression of the weighty musical message of the first movement, one of the finest in all piano literature. The Rubinstein barcarolle, also absent from programs for a long time, was played with splendid feeling for color, and one felt that the Scriabine left hand nocturne was real music and not merely a "stunt." Mr. De Harrack's own prelude was decidedly Hungarian in color—it sounded like the first section of a czardas—and there was genuine brilliance in the Gruenfeld paraphrase. There was an audience that completely filled the hall and manifested a decided approval of Mr. De Harrack's playing. He was called for several encores, among them a most effective playing of the familiar Liszt "Liebestraum." Evidently things Hungarian have a strong appeal for the artist.

## Theo Karle, Tenor

Theo Karle, the tenor, with William Stickleas at the piano, delighted a good sized Aeolian Hall audience, last Saturday evening, with a program not alone interesting but also well chosen. Mr. Karle, who has come to the front in leaps and bounds during the past few years, has a voice of wide range and beautiful quality. As a concert singer he deserves the success he has achieved. In addition to his vocal accomplishments, he has a fine physique and stage presence, which add much to the popularity of an artist.

The program on this occasion included the following: "Care Selve," Handel; "April la tua finestra," Mascagni; "Stornello," Cimara; "Non ho parole," Sibella; "Onaway, Awake, Beloved," Coleridge-Taylor; "The Lament of Ian the Proud," Griffes, and three Indian songs from the "Garden of Kama," Lohr; "My Lagan Love," arranged by Harty; "I'll Follow You," Maley, excellently done; "Hard Trials," and "Go Down, Moses," Burleigh's Negro spirituals, with "Didn't It Rain" as an encore; "Blue Are Her Eyes," Watts; "Daybreak," Mallinson; "Admonition" (first time), Rhys-Herbert; "My Heart Shall Be Thy Garden," Eberhardt, and "Cavalry" (first time), Stickleas. Needless to say encores were demanded and given.

## The Musical Art Society

The Musical Art Society of New York, Frank Damrosch, conductor, gave its Easter concert in Carnegie Hall on Saturday afternoon, April 3, for which the program was divided almost equally between religious and lay music. Director Damrosch has made the Musical Art Society famous for its a capella singing, which at this concert was again the main feature, demonstrating once more that effective, as well as musicianly perfection, can be reached through perseverance and what is more important, capable guidance. The large and fashionable audience recognized this by bestowing sincere applause.

Mr. Damrosch secured the services of Maria Winetzkaja, mezzo-soprano, as soloist, who sang very effectively "Eili, Eili," arranged by Schindler. The program in its entirety was as follows: "In Monte Oliveti," Di Lasso; "Caligaverunt," Haydn; "Tenebrae Factae Sunt," Vittoria; "Ascendit Deus," Palestrina; "Now Sinks the Golden Sun" (in memoriam), Parker; "Now Shall the Grace," Bach; "Suite Francaise," for orchestra, Perillou; Old French songs—"Brunette," "Félicité Passé" and "Le Mai," Gavaert; folk songs—"Morning Song," "Mary and the Boatman" and "The Naiades," Brahms; "Eili, Eili," Schindler; "The Death Croon" (by request), Bantock, and three songs of North America—"Cowboy Song," "Dawn Song of the Cheyennes" and "Victory Song of the Pawnees," Natalie Curtis.

## SUNDAY, APRIL 4

## John McCormack, Tenor

John McCormack gave his ninth concert of the season at the Hippodrome on Sunday evening, April 4, before an audience that reached the 6,000 capacity mark. Despite the heavy rain outside, there was no dampness of spirit on the listeners' part and the popular tenor was wildly applauded after each group, so that he was obliged to add each time two and even three encores before the applause stopped. And McCormack was indeed generous. He not only responded gallantly, but gave the audience practically all of the favorites that one associates with the tenor. After his first group, he selected the ever beautiful "O, Sleep, Why Dost Thou Leave Me?" and his rendition of it was superb. Later additional numbers included, "Dear Old Pal of Mine," "Mavis," "Mother Machree," "Thank God For a Garden" and "Roses of Picardy."

The singer was in exceptionally fine voice which was shown in the very first group consisting of "Where'er You Walk," from Handel's "Semele," and the same composer's "Enjoy the Sweet Elysian Groves," from "Alceste." Both were given with exquisite tonal quality and in dignified style. His second group contained a "first time" romanza of Italo Montemezzi, which won the audience's approval and could have been repeated. It was followed by "A Cradle Song," Hamilton Harty; "Swans," A. Walter Kramer, and "The Birthday," Arthur Whiting. Of course there was a group of Irish folk songs, which included the ever delightful "Trotting to the Fair," arranged by Stanford, and "In Dublin's Fair City," arranged by Page. A new lyric, by Burleigh, called "Have You Been to Lons?" was also on the program. The final

group consisted of "The Bitterness of Love," James P. Dunn; "The Cave," Edwin Schneider, and "Hosanna" (Easter song), by Jules Granier. In conclusion it must be said that during the evening there were many soaring top notes—the ease and perfection of each being met with enthusiasm by the audience.

Lauri Kennedy, cellist, the assisting artist, proved to be a modest but worthy addition to the program, as, although young, he revealed considerable talent. His contributions—*andante cantabile*, Tartini; "L'Abeille," Schubert; *romanza*, Goldmark, and Hungarian rhapsody, Popper—were well received and he played two encores, one of which was the Dvorák "Songs My Mother Taught Me."

As usual Edwin Schneider lent the tenor and cellist his excellent support at the piano.

## Povla Frijsch, Soprano

The seemingly very popular Danish soprano, Povla Frijsch, gave a recital at Henry Miller's Theater on Sunday evening, April 4. Presenting a program made up mostly of Danish and Norwegian songs. She delighted her hearers with a fine bit of singing especially in a group of children's songs given in French. Mme. Frijsch has a striking personality and a bit of the dramatic in her facial expressions which help to interest. The audience was very enthusiastic and the artist well deserved the reception. For her encores, Mme. Frijsch accompanied herself, although for the printed program, she had the fine assistance of Frank Bibb, whose work at the piano was especially noteworthy.

The entire program was as follows: "Credi nell'alma mia," Beati; "Menuet Chanté," Rameau; "Promenade matinale," Bordes; "La Caravane," Chausson; "Sérénade," Grovlez; "Boléro triste" (requested), Loeffler; "Toutes les fleurs," Chabrier; six *fantasies*—"O, raconte Nianoushka," "O, quel espiegle!" "Le Hanne-ton," "La poupée s'endort," "Sur le dada," and "Pierre du soir," Mousorgsky; *scherzo*, Jensen; "Snow," Lie; "Woodland Wandering," "I Love Thee," and "Friend, Thou Art Staunch," Grieg.

It is not out of place to also give the artist credit for her selection of the Henry Miller Theater for her recital, as it makes a splendid place for such an affair. The use of the theaters for Sunday concerts ought to grow in popularity.

## Eugene Ysaye and Mischa Elman

The last recital of works for two violins, given Sunday afternoon, April 4, at the Hippodrome, by Eugene Ysaye and Mischa Elman, brought an audience which taxed the capacity both of the auditorium and stage. The Mozart A major concertante and the Bach concerto, each in three movements, constituted the substantial fare. The one movement, F major concertante by Molique (with Ysaye cadenza) and the Moszkowski four movement suite, op. 71, for piano and violins, still further exploited the instruments attractively but with less musical weight.

The average concert visitor is well aware of the unrelated individualities which these two great artists represent, yet it is a pleasure to observe that their several two-violin recitals of this season have done much toward neutralizing individual characteristics for the purposes of a real unity of feeling and manner of expression. As yet the new blend is best exemplified in such as the Mozart or the lighter lyricism of the French-Belgians of a half century ago. Their playing of the Bach has now many

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beauties, yet time would bring still more depth of feeling—a feeling which both of them have always had for the Bach concertos for solo violin and orchestra.

The Ysaye cadenza for the Molique concertante was one of the best mediums to show the technical accuracy attained by the two artists. This pretentious flourish requires four minutes for rendition, during which the two instruments go through innumerable settings and inventions founded on the Molique themes. On the evidence, the composer-virtuoso was not intending anything easy to play, but it is all interesting and well sounding. The Moszkowski suite which concluded the program is of highly melodious attributes for every movement, all well assigned for the two violins and the piano, which was beautifully played by Mr. Bonimé. That it was fully eighty per cent. in the spirit of Mendelssohn or Brahms, or both, may be considered its virtue rather than its sin.

#### Ernestine Schumann-Heink, Contralto

Ernestine Schumann-Heink, that much beloved contralto, whose art has thrilled countless thousands throughout the length and breadth of the country, came to the Brooklyn Academy of Music on Easter night for a single New York appearance. The welcome given the great diva, when she came out upon the stage, was a spontaneously cordial one, and, following each of her renditions, there was an outburst of appreciative applause. Into each song Mme. Schumann-Heink infuses a wealth of feeling that so impresses her hearers that they respond by listening enrapt.

The program on this occasion was made up mostly of songs of which the singer's renditions have become famous. There were listed Handel's "Lascia ch'io pianga," "My Heart Ever Faithful," Bach, and the "Ah mon fils" aria from "Le Prophète," which brought MacDowell's "The Beaming Eyes" for an encore. A second group consisted of five La Forge songs (by request), each of which was sung with consummate charm. They were "Flanders Requiem," "Expectancy," "Retreat," "To a Messenger" and "Where the West Begins," the singer graciously adding another encore. Her final group contained "His Lullaby," Carrie Jacobs-Bond; "Down in the Forest," Ronald; "Danza," Chadwick; "Slumber Song," MacFadyen; "Bolerio," Arditi; "Indian Love Song," Lieurance, and "Agnus Dei," Bizet, the latter two with violin obligato by Nina Fletcher, the assisting artist.

Miss Fletcher was also heard in the Beethoven romance in F, A. Walter Kramer's "Chant Negre," and Samuel Gardner's "From the Canebrake," responding to two encores. Katherine Hoffman accompanied admirably.

#### Jascha Heifetz, Violinist

With every seat in the auditorium occupied, including the boxes, and several hundred people seated on the stage and a hundred or so standing in every available spot, Jascha Heifetz gave a thoroughly delightful and inspiring violin recital at Carnegie Hall on Sunday afternoon, April 4. Unusual beauty of tone, individuality of style, impeccable technique, a masterly handling of the bow, these were but a few of the outstanding points noticeable in his playing of the program he presented, which included as the first group four movements from the Bach sixth sonata for violin alone. This was followed by the Jules Conus concerto in E minor—allegro molto and adagio. Heifetz chose for his third group some lighter selections, consisting of "Viennese" and valse, Godowsky; berceuse, Paul Juon, and a caprice in A minor. Two of these numbers, the valse and the berceuse, had to be repeated. Sarasate's Bohemian airs completed the program, given with assurance and artistic finish. It is a pleasure to watch this dignified young musician play, for he stands well and does not at any time become over temperamental. As was to be expected, numerous were the encores demanded at the conclusion of the program, and as usual, the added numbers were just what the hundreds of people gathered around the platform wanted. This was said to be Heifetz's last violin recital in New York City for some time to come, as he plans to concertize abroad for two years, beginning next season, and he was given an ovation befitting the occasion. Samuel Chotzinoff furnished excellent accompaniments.

#### American Music Optimists

On Sunday afternoon, April 4, the American Music Optimists, Mana-Zucca, founder and president, gave its regular concert in Chalf Hall, which, as always, was attended by a large and interested audience. Nine artists were scheduled to appear, but, owing to the bad weather or some other unknown reason, only five arrived. These artists rendered their respective numbers with finish and were rewarded in each case by being obliged to give encores.

Joseph Zoeller, Jr., opened the program with two of his own original piano compositions—"Elegy" and "Valse Caprice"—both numbers being effectively played by the composer. Sam Stern, baritone, sang "In Flanders Field," Spross; "There Is No Death," O'Hara, and "Big Brown Bear," Mana-Zucca. René Schieber, soprano, rendered a group of three songs—"The Swallows," Case; "Song from the Persian," Chadwick, and "The Blackbird," Parker, and as an encore gave Mana-Zucca's "Rachem." George Reimherr, who was in excellent voice, sang "Fanchonette," "Requiescat" and "My Heart's Country," by Kathleen Blair Clark, for which he had the assistance of the composer at the piano. The concert closed with a group of songs—"Ashes of Roses," Woodman; "Mammy's Song," H. Ware, and "Love's in my heart," Woodman, which were particularly well rendered by Edna Le Perrier.

#### Otakar Marak Draws

##### Capacity Audience in Chicago

Otakar Marak, the well known tenor, appeared on a recent Sunday afternoon before a capacity audience in a song recital at the auditorium of the Harrison High School in Chicago, under the auspices of the leading Bohemian Singing Societies of Chicago. Mr. Marak, who is one of the greatest tenors of Czecho-Slovakia, appearing for years in leading roles at the National Czech Opera in Prague, is also known to America for his splendid rendition of "Parsifal," "Lohengrin" and "Pagliacci" with the Chicago Opera Association during the year 1914. As

a special honor, Hon. Masaryk, the Czecho-Slovakias' Ambassador to United States, who is the son of Czecho-Slovakias' president, left Washington for Chicago to welcome the tenor at his concert.

The singer opened his arduous program with the beautiful aria from "Rusalka," by Dvorák, which aroused great applause on the part of the 3,500 music lovers. Another operatic selection on his program which found great favor was an aria from "The Kiss," by Smetana. Mr. Marak disclosed a magnificent lyric tenor voice, well balanced, and full of sympathetic expression.

Another feature on his program was a group of Czecho-Slovak folk songs rendered artistically and with spirit. Besides many repetitions, Mr. Marak had to respond with nine encores.

Another novelty on his program was a group of Bohemian folk songs sung in English translations which brought the program to a close. The success of the singer was so predominant that Hugo Boucek the New York manager, secured a re-engagement for Marak for next October. Mary Cavan, soprano, who is known to Chicago through her appearances with the Chicago Opera Association, will appear on the same program.

Mary Cavan and Otakar Marak will sail for Europe on April 24 to fill European engagements and will return to America the early part of October.

#### Sarto's "Elijah" Wins Ovation in Toronto

Joseph Regneas, instructor of Andreas Sarto, is in receipt of the following telegram:

Joseph Regneas,  
135 West 80th St.,  
New York.  
"Elijah" performance great success. Dr. Broome an excellent conductor. Received an ovation after "Is Not His Word Like a Fire." Thanks to you.

(Signed) ANDREA SARTO.

Without great blaring of trumpets in Toronto the title role "Elijah" is another



ANDREA SARTO,  
Baritone.

Mater," two each of "Elijah" and "The Crucifixion," "Seven Last Words," "The Redemption," and has appeared as soloist with the Lotus Glee Club twice, with the Princeton Club, and at many private musicales, including one at the home of Charles Schwab. An interesting day

was February 29, when Mr. Sarto sang two performances of "Stabat Mater"; the afternoon in English, the evening in Latin. Sarto says if he lives long enough he is going to find time really to sing that work, and Regneas says Sarto has the most beautiful baritone voice in New York.

#### Blind Men's Improvement Club's Annual Concert

Lotta Madden, soprano; George Hastings, baritone; John Meldrum, the pianist, and Gottfried H. Federlein, organist, were the soloists who functioned in the annual concert given by the Blind Men's Improvement Club, L. J. Furman, chairman of the concert committee, in Aeolian Hall, March 27. This was a very enjoyable and well attended affair, similar to that of last year, when W. G. Gorse was in charge. The interest of the blind in music is well known, and a feature of the attendance was the large number of sightless listeners.

Miss Madden sang her way right into the hearts of all with her lovely voice, its high tones being especially telling. "Bon jour" (Thome) was ingratiating and a beautiful bel canto style the feature of "Over the Steppe" (Gretchaninoff), the heartiest kind of applause (with presentation of flowers) following. Seneca Pierce, her accompanist, was represented by his "Foreboding," a song which made a deep impression because of the way it was sung as well as by reason of its worth. Miss Madden's group closed with O'Hara's "They Have Not Died," a post-war song, which she gave with dramatic significance and big effect. Prolonged applause brought an encore.

"George Hastings—that's a well placed voice," said a prominent singer who heard him for the first time at this affair, and indeed the present writer was in a position (as accompanist for him) to realize this fact. A voice of much power and resonance is allied with clean enunciation and a manner which shows the singer enjoys singing; all this was keenly felt and brought the young singer salvos of applause. He made his biggest hit with Hallett Gilbert's "Devil's Love Song," almost an operatic aria. The same composer's "Forever and a Day" was listened to with sincere attention, such is its beauty of text and music. (The singer indicated the composer in a prominent box.) The audience then made Mr. Hastings sing again.

John Meldrum's part of the program consisted of pieces by Brahms, Saint-Saëns, Liszt and Schubert-Tausig with astonishing spontaneity and amazing correctness. Great applause followed his two groups.

Gottfried Federlein's playing of concert pieces on the organ showed the fluent technic and tasteful registration which has always distinguished his playing. The audience was enraptured with the dainty harp effects in the "echo organ" (situated in the ceiling) and with the "Suwanee River" variations, and musicians recognized the superiority of his performance more especially in a Guilmant sonata excerpt and Dubois' "Fiat Lux." The concert committee show experienced ability in arranging these annual concerts of the club, of whom the officers for 1919-20 are: W. I. Scandlin, president; L. C. Rambler, recording secretary; F. S. Sadler, corresponding secretary; I. Wachsbarger, sergeant at arms; W. G. Gorse, first vice-president; J. Tynan, second vice-president, and H. Baumann, treasurer. Concert committee—L. J. Furman, chairman; W. G. Gorse, and J. Diez.

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### "A PASS—AND WHAT IT MEANS!"

By Marcia Van Dresser.

[This is the second in a series of articles on the subject of "A Pass—And What It Means," the first being written by Frederick W. Vanderpool and published in the Musical Courier, issue of March 18.—Editor's Note.]

Generally speaking, I do not approve of issuing passes. Two specific cases come to my mind which go to prove how much harm they can do. Last season I attended two of my friends' recitals, one of a young soprano and one given by a contralto. In both instances, although over half of the seats had been sold before the day of the concert, a great many passes had also been distributed. As they were marked to be redeemed before one o'clock on the day of the concert, so many seats had been given away for the mere war tax, that the interested public who came after that time were turned away with the information that the house was sold out. As a matter of fact, the seats had been given away. There are times when an artist wishes the privilege of giving away a few tickets, and is only too willing and anxious to give young students, or people who cannot afford to buy, whatever unsold seats remain in the auditorium. However, there should be some way of admitting them so as not to diminish the box office receipts. A person who is given the privilege of hearing a concert without having to pay for the admission ought not to object to taking what is left over. If the pass system, so to speak, must be maintained for any reason, passes should be marked for redemption at the time of the performance, and not before.

Another point is this: very often people reached by passes know nothing about music and go to a concert out of idle curiosity, or because they have nothing else to do. These people, because of their lack of knowledge and



MARCIA VAN DRESSER,  
Soprano.

interest, become restless during a performance, and fidget around in their chairs, and at times even get up and walk out during a number. This is disconcerting beyond expression. It breaks the spell created by the song and the singer, and disturbs the entire audience, besides dispelling the artistic atmosphere. Thus one pass injudiciously given can mar the pleasure of hundreds.

The old familiar saying is only too true, that what we get for nothing, we do not appreciate. Somehow people who have come to a concert by means of passes seem to feel they have the right to walk in and out of an auditorium as they please, but seldom, if ever, will these same individuals move during a performance for which they have paid for tickets. They would feel they were wasting money.

Even the music student, who is the type most desirable as a pass holder, is not always a welcome asset to an audience, for although they have a certain amount of musical knowledge, their experience, or I should say inexperience, may not have carried them to an appreciation of Ravel, Rimsky, Korsakoff, Ornstein, Prokofieff, or the complex school of song literature. And I find without exception that an audience who fails to understand likewise fails to appreciate.

#### Mabel Garrison Sings Scott Song

"To an Old Love," a new song by John Prindle Scott, is being sung by Mabel Garrison, the Metropolitan soprano, on all her recital programs this season.

The song was individually noted on her appearances in Chicago, New York, Baltimore, Schenectady, N. Y., as a "delightful song," and in Washington, D. C., special mention appeared in the press as follows: "In her final group in English Miss Garrison gave a charmingly melodious song 'To an Old Love,' by John Prindle Scott."

#### Smith Tours Gulf States Four Times

Ethelynde Smith presented a varied and interesting program when she appeared recently in recital at Piedmont College, Demorest, Ga. The hall was filled, and the soprano was given a fine reception by the students and

townspeople who attended the event. Micaela's aria, "Je Dis Que Rien Ne M'Epouvante," from Bizet's "Carmen," was given with a thorough understanding of the work, and "The Spring Song of the Robin Woman," from Cadman's "Shanewis," was sung with much brilliance. Rene Rabey's "Tes Yeux" proved to be one of the best numbers of the evening.

Miss Smith has made four tours of the Gulf States in four months this season.

#### Sundelius Has Amazing Blizzard Experience

"It sounds amusing to tell about, but it really was quite tragic," says Marie Sundelius, the charming Metropolitan Opera soprano, who was snowbound in the recent blizzard on a train going from New York to Boston. The train, of course, was late. So much so in fact that Mme. Sundelius arrived at the concert where she was to sing just as the audience was coming out of the hall. This in itself was sad enough, but the serious-comic part of the trip is still to come. It seems that there was no diner on the train and prima donnas, even as other human beings, do require food; so when the popular song bird saw a gentleman standing on the back platform eating a sandwich she asked him where he procured it so that she could do likewise. The train at that time was stopping for a few moments at one of the way stations. Gallantly rising to the occasion, the gentleman replied that he had just procured his sandwich at the station and would be delighted to obtain one for her if she so desired. Naturally she did and so the accommodating stranger hopped off the train, never to hop on again. For just as he disappeared in the station the train started and his gallantry was rewarded by his being left behind while poor Mme. Sundelius heaped reproaches upon herself as she looked after his unchaperoned luggage.

#### Yon Conducts Easter Program

S. Constantino Yon, organist and director at St. Vincent Ferrer Church, 66th street and Lexington avenue, New York, presented an unusually interesting musical program at this church on Easter Sunday morning. In addition to the boys and men's choir of fifty voices, Mr. Yon secured the co-operation of an orchestra of thirty professional musicians which greatly enhanced the character and beauty of the musical part of the service.

Mr. Yon kept his entire forces under absolute control throughout the performance. The program in its entirety was as follows: Prelude, orchestra; processional, "Tis the Day of Resurrection," Cook; "Vidi Aquam," P. A. Yon; "Introit," Gregorian; Missa "Regina Pacis" (in honor of Saint Vincent Ferrer) for mixed voices and orchestra by P. A. Yon; "Graduale," P. A. Yon; "Offertory," Gregorian; "Communion," Gregorian; Recessional, "O Paradise," Turton, and postlude, "Festal Procession," Bonvin.

The new Mass by Pietro A. Yon, Regina Pacis, which was rendered for the first time in America on this occasion, is a dignified as well as effective composition and fully upholds the excellent reputation which the composer enjoys both in the United States and Europe.

#### Grainger and Carpenter's "Concertino"

The first performance of John Alden Carpenter's "Concertino" was given four years ago, on March 11, 1916, by the Chicago Symphony Orchestra, Frederick Stock, conductor, with that eminent pianist, Percy Grainger, as soloist. The critics of the Windy City at that time were unanimous in their praise of the work, and particularly lauded Mr. Grainger for his artistic performance of the composition. For instance, the Chicago Herald said that piano playing of such finish and such significance has not often been heard in Orchestra Hall. The critic of the Chicago Tribune made the statement that Mr. Carpenter and Mr. Grainger owe each other profound gratitude, for the one created an ideal of rhythmic pulchritude, and the other galvanized it into life.

#### Gladys Axman in Waterbury

Gladys Axman, soprano, of the Metropolitan Opera Company, New York, sang March 30 in Waterbury, Conn., at Buckingham Hall, where she won success with the aria from "Mme. Butterfly," songs by Russian and English composers, and the Bach-Gounod "Ave Maria," the last named with violin obligato by Max Jacobs.

#### Three Cities Praise Grace Kerns

That modest little songbird, Grace Kerns, has been off concertizing in various cities, and in each instance has returned with laurels both from the press and public. For instance, W. L. Hubbard, the critic of the Chicago Tribune, said that Miss Kerns brought to her work a voice clear, true, sweet toned and well schooled, and delivered the Handel music with fine understanding. The Washington Post, in reviewing one of her concerts, made the statement that Miss Kerns has an attractive personality and made a splendid impression. The report further stated that she has a voice of pure lyric quality which she uses well, and sings with charming style. The critic of the Pittsburgh Dispatch was of the opinion that Miss Kerns had never sung better in that city, for her naturally clear, sweet tone was wonderfully thrilling.

#### Gunster Engaged for Ft. Hays

Frederick Gunster, the American tenor, has been engaged for four appearances at the Fort Hays (Kan.) Festival during the first week of May. Mr. Gunster will sing in "The Messiah" and "Creation," an individual recital at which he will give an all-American program, and will be one of the soloists on the "Artists' Night" program.

#### Blanche Da Costa Wins Many Laurels

An artist who has been making rapid progress in her career as a concert singer is Blanche Da Costa, soprano. Gifted with a voice of lovely quality which she handles with skill, Miss Da Costa's success can be readily understood. Since 1918, when she returned from abroad after filling engagements in grand opera, she has not only appeared eight times as soloist with the Cincinnati, Detroit, Russian and New York Stadium orchestras, but has met with singular approval as soloist with the Singers Club of Cleveland, O.; the Banks Glee Club of New York at Carnegie Hall, and the Guido Chorus of Buffalo. On



BLANCHE DA COSTA,  
Soprano.

April 24 Miss Da Costa will appear with the Flushing (Long Island) Singers' Club. She has many recitals to her credit throughout the country and has been reengaged for the National American Festival to be held in Lockport, N. Y., next September. Miss Da Costa was also secured by the Society of American Singers for some grand opera performances this season at the Park Theater in New York City.

#### Marguerite Fontrese Complimented by Pershing

Marguerite Fontrese had the honor of singing at a celebration in honor of General Pershing at the Grand Central Palace Tea Room on March 15. She rendered two numbers, Cadman's "Spring Song of the Robin Woman" and Machugh's "Our God, Our Country and Our Flag," both of which were enthusiastically received by the vast throng of people. At the close of the program Miss Fontrese was presented to the general, and in congratulating her he said that she had a wonderful voice and handled it with great discretion. He also mentioned her physique, and further remarked that she was a splendid specimen of womanhood. It will be remembered that Miss Fontrese posed for the Foringer Red Cross poster, "The Greatest Mother in the World."

#### Levitzi Engaged for Macon Festival

Mischa Levitzki's season will continue into May again this year as he has been engaged for a recital at the Chautauqua of the South, Macon, Ga., on May 7. Daniel Mayer, his manager, announced that the demand for Levitzki for next season is greater than ever. He is already booked for more than forty dates in the season of 1920-21, including a tour of the Pacific Coast under the direction of L. E. Behymer and Selby Oppenheimer in California and Steers & Coman in the Northern States.

#### Ysaye-Elman Newark Recital Postponed

Owing to a boxing exhibition which took place on Monday evening, April 5, in the Newark, N. J., Armory, J. A. Fuerstman, general director of the World Famous Artists Series, was ordered by the State Department to remove his accoustical ceiling for that occasion. In order to comply with the order it was necessary to postpone the Ysaye and Elman recital from April 3 to April 16.

#### Oulukanoff Will Teach During Summer

Nicola Oulukanoff, Russian baritone of the original Boston Opera Company, whose pupils recently gave a highly successful operatic concert in Boston, has decided to do some teaching during the coming summer. At the insistence of his pupils, he will devote two days a week to lessons in his attractive Huntington avenue studio, that city.

#### Spring Bookings for Giuseppe De Luca

Giuseppe De Luca, before sailing for Italy on May 12, will sing at a concert at Norfolk, Va., and Columbus, Ohio, after the Atlanta opera season.

#### Mona Bates to Give New York Recital

Mona Bates, the young Canadian pianist, will give her first New York recital at Aeolian Hall on Friday evening, April 9.

"A highly gifted young singer, has a rich contralto voice of wide range and poignantly dramatic in quality."  
New York Tribune, March 24, 1920.



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### Gray-Lhevinnes Score at Pacific University

On March 17 the large audience which heard the Gray-Lhevinne concert at the University of Pacific, Ore., was wildly delighted with the artistic and winsome program. It seems as if the Gray-Lhevinne charm is growing! Many of the listeners had heard Estelle Gray-Lhevinne and Mischa Lhevinne in their charming joint recitals before, and they all agreed that this was the best program they had ever heard these popular artists give.

The university committee immediately wrote the Gray-Lhevinne management to see if it would be possible to get another return date. The letter read in part as follows: "Your artists, the Gray-Lhevinnes, played last evening to a very enthusiastic audience. I am writing to commend the peculiar style of program which they gave. It is very different from anything I have ever heard before. In fact, it is the most 'different' program we have ever had at the university. It is decidedly unique from the standpoint of the human interest side. Not only do the artists give numbers which appeal because of their human touch, but the stories which precede the great classics are delightful and add greatly to the program. Mme. Gray-Lhevinne is a wonderful story teller and I cannot recommend this program too highly."

Willis L. Cady, who signed the letter for the committee in charge, also added: "Pacific University was so completely pleased that it is again looking forward with pleasure to the possibility of a return engagement."

### New York City Summer Concerts for 1920

Announcement is made at the office of the City Chamberlain, Philip Berolzheimer, who, by order of Mayor Hylan, has also charge of all public music in Greater New York, that arrangements are now being made for free concerts for next summer, which in number and variety will be greater than anything offered elsewhere. The season will last from May until September.

The Police Band will participate in about fifty of these concerts. A number of performances will be given by the U. S. Army Symphony Band from Governor's Island, whose services have been offered to the city by Lieut. Gen. Robert Lee Bullard, Commander of the Department of the East, and hero of Chateau Thierry. Several of these may be given in charitable institutions which have proper accommodations for a band of seventy-five performers. A new feature will be twenty-four of the Columbia University free summer concerts in different parks of all boroughs for twelve weeks under the popular leader, Edwin Franko Goldman.

Chamberlain Berolzheimer's advisory board will be the same as last year, as follows: Frances Alda, Joseph Bonnet, David Bispham, Harold Bauer, Dr. William C. Carl, Enrico Caruso, Walter Damrosch, Mischa Elman, John Philip Sousa, Reinald Werrenrath and Eugene Ysaye.

### Gilberté Songs Heard from Coast to Coast

Hallett Gilberté's popular "Ah, Love, But a Day," has been sung no less than eleven times in cities ranging from the Atlantic to the Pacific Coast during one week recently. Edna Beatrice Bloom sang it on five programs in New York, Beatrice MacCue gave it at her recital in Aeolian Hall, New York, Mary Potter used it on her program at a Waldorf-Astoria Hotel concert, Idelle Patterson sang it on three programs in the South, Lena Carnahan used it at her recital in Sacramento, Cal., and doubtless others have rendered it, unknown to those who keep track of musical doings. March 17, 3,000 people heard Idelle Patterson sing Gilberté's waltz song, "Moonlight-Starlight," and after five recalls she had to repeat it. The fact that the composer was at the piano of course helped, for Mr. Gilberté is an expert pianist, and plays his own music as no one else can! Miss Patterson also sang a group of numbers consisting of "Ah, Love, But a Day," "Minuet la Phyllis," (which she had to repeat), "Evening Song" and the new Gilberté song, soon to be published, "Come Out in the Sweet Spring Night." Following this group the enthusiasm of the audience led to five more recalls for singer and composer. March 25, Vernon Archibald rendered "Forever and a Day" in his recital at Aeolian Hall, New York, where on March 27, George Hastings programmed Gilberté's "Devil's Love Song."

### Hammann Fills Many Contract Dates

What with piano recitals, accompanying and extensive teaching, the 1919-20 season has been an exceedingly profitable one, artistically as well as financially, for that sterling artist of Philadelphia—Ellis Clark Hammann. The latter part of October he accompanied Thaddeus Rich at Atlantic City and also filled an engagement in Philadelphia. In November Mr. Hammann played at a private musicale in his home town, accompanied Mae Hotz at the Automobile Club in Germantown, and there was a joint recital with Hans Kindler in Witherspoon Hall, as well as an appearance at the Musical Manufacturers' Club on November 24. Owing to personal illness it was necessary for Mr. Hammann to cancel all dates from November 25 to December 24. However, on Christmas Day he was in fine fettle and was heard at a private musicale in Philadelphia. The new year was started auspiciously with a joint recital by the Messrs. Rich, Kindler and Hammann, the same trio played together again on January 4. January 21 found Mr. Hammann at the Academy of Music, in recital with Hans Kindler. There was another appearance at the Manufacturers' Club musicale on the afternoon of January 26, and in the evening he furnished accompaniments for Horatio Connell in Witherspoon Hall. In February there were engagements with the Treble Clef Club, with Thaddeus Rich, with Hans Kindler, at the Ritz-Carlton, at the Henry Gurney recital at Witherspoon Hall, with the Orpheus Club, a third appearance with the Musical Manufacturers' Club, and on February 29 he was the accompanist for Thaddeus Rich at a private musicale.

### "Careers for Two" Successful in Namara-Bolton Family

That a prima donna and a playwright all in one family can be a happy and successful combination is proven by the married life of Marguerite Namara and Guy Bolton, her brilliant playwright husband. As a striking example of this rare domestic phenomenon, Namara-Bolton has

been extensively interviewed by lady journalists bent on telling an always interested world how it is done.

For example, Aileen St. John-Brennon recently wrote in the New York Morning Telegraph: "It is usually a handful to have but one budding genius in the family. But two highly successful members in one household! Even the brave and dauntless might be excused the qualms and tremors of the scenes of professional jealousy under one roof. But if you were to drive past the Namara-Bolton household in Great Neck, and were fortunate enough to find one of the blinds up, a little scene would in all likelihood greet your eyes such as you see in all the pictures as the epitome of domestic happiness."

"Namara sings and her husband listens and chides and encourages and praises. There is nothing like having a home grown critic. And then when Bolton writes a play, the scene of action is removed to the study and the roles reversed. On the occasion of a first performance or a first night, or a tryout of one or the other's enterprises both Mr. and Mrs. Guy Bolton are present either in front or behind the footlights. It may be Baltimore, or Washington or Chicago, it makes no difference, for as Namara will tell you, the secret of their happiness is a genuine interest and understanding of one another's work."

### Many Artists Write of Frank H. Grey's Songs

Marie Morrissey writes she has used Frank H. Grey's "In the Afterglow" over one hundred times this season on her extensive concert tour, and has also made a record of the song, to be released shortly. This song is meeting with great favor everywhere among vocalists.

"Think, Love, of Me," appeared on Barbara Maurel's program in Augusta, Ga., recently and met with great enthusiasm from a large and appreciative audience.

Morgan Kingston writes: "I sang 'Dearest,' by Frank Grey, with great success at the Hippodrome concert and on tour through the East and West, as an encore with the Metropolitan Opera Quartet. It is a charming song and I shall continue to use it on my programs."

Nannine Joseph, of M. Witmark & Sons, informed Mr. Grey that his song "Mammy Dear" was meeting with the universal approbation of some three thousand teachers from whom she had enthusiastic replies.

"Since First You Smiled on Me," Frank H. Grey's melody ballad, published by Joseph W. Stern & Co., is finding its way more and more into artists' programs, and is proving to be a very successful effort.

G. Schirmer has several new songs by Frank H. Grey already issued and waiting publication; among these are "You, Dear, Just You," "Dreams," and "You Kiss My Thoughts into Flowers," just off the press.

Other Schirmer songs to be issued soon from the pen of this prolific writer and in process of publication are "My Birdman on High" and "Winter Love Song"—both concert songs, the former especially suited to the lyric soprano and the latter a typical man's song.

Among Mr. Grey's successful ballads of the past season may be mentioned "Think, Love, of Me," which has appeared on the Victor, Columbia and Edison records and has been sung innumerable times on programs; "Mother of My Heart," published by G. Schirmer, which has already gone through several editions; "When I Come Home to You," still meeting with a great demand among the buying public; "Rose of the Morning," published by T. B. Harms and Francis, Day & Hunter, and "You Will Come Back to Me," a Sam Fox publication. "Wishes," published by Huntzinger & Dilworth, is meeting with unusual success for a song which was written with a view for teaching purposes rather than the ballad buying public.

### Frida Stjerna at Spring Festival

A very interesting feature at the spring festival at Wanamaker's Auditorium, New York, on Saturday, March 21, was the singing of Frida Stjerna. Miss Stjerna is well known in Boston, where she has given successful recitals as well as in other cities. All those who heard her on this occasion will wish for many opportunities of hearing and seeing her again. Miss Stjerna has a very extensive repertory of Scandinavian songs (which are her specialty), but on this day she confined herself to Swedish folk songs. In these her beautiful voice and charming personality were enhanced by the quaint Dalcarnian costume she wore. Miss Stjerna reminds one in appearance of her compatriot Jenny Lind as one knows her from her pictures. She has the same beautiful coloring, a beautiful figure, and a delightful manner. Her songs she prefaced with a few well chosen explanatory words. Here again her magnetic charm permeated the whole auditorium. Charm is a great asset and Miss Stjerna certainly has it. She also has a field of her own and an individuality of her own. It is seldom one finds an artist so rich in voice, appearance and personal charm.

### ROBERT QUAIT has broken

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We have here a voice of exceptionally attractive timbre, resonant, expressive, of remarkable power, and controlled with much skill. Miss Roberts sings with intelligence and sympathetic appeal. She knows how to make the most of the salient features of the music in hand. Miss Roberts sang some particularly fine music. In fact she sang nothing else.—James H. Rogers in *Cleveland Plain Dealer*.

#### OFFERING AMONG MOST NOTABLE EVER GIVEN LOCALLY.

Emma Roberts, who has been heard here before in recital, again charmed both critic and audience thru the richness and lovely quality of her voice. The pleasure of her delightful singing was heightened by an entire absence of affectation and quasi-dramatic action on the stage. All things considered, this concert was the most notable one ever given locally by the Philharmonics.—Wilson G. Smith in *The Cleveland Press*.

MARCH 26-7, with Philadelphia Orchestra, Leopold Stokowski, Conductor

Miss Roberts is an alto with a voice of adequate range, sufficient power and agreeable quality. The audience thoroughly enjoyed Miss Roberts' interpretations of the songs, and her pleasing personality and attractive stage presence helped to make her appearance a success, which was attested by several recalls.—Clarence K. Bawden in *The Philadelphia Press*.

Miss Roberts' voice is of a very agreeable quality and excellent in range and power. She appeared to good advantage in the songs which she selected and won much applause for her artistic singing and interpretation.—*Philadelphia Public Ledger*.

MISS ROBERTS HAS BEEN ENGAGED FOR THE OBERLIN AND MACON FESTIVALS

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## TAMAKI MIURA,

A recent photograph of the little Japanese prima donna who achieved another brilliant success in "Madame Butterfly" at the Dal Verme, Milan, Italy, last month. Mme. Miura will tour Italy and France this summer, returning to this country in the fall.



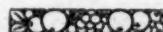
## MAY MARSHALL RIGHTER,

Who was given an exceedingly enthusiastic reception when she sang recently for the Woman's Club of Richmond, Va. In reviewing the recital the Richmond Leader made the statement that the soprano has a personality of great charm and is a singer of power and sincerity, with a musicianly quality that bespeaks the artist. Mrs. Righter's early April dates include appearances in Newark, N. J., April 4; New York City, April 5; New Bedford, Mass., April 6, and Orange, N. J., April 12.



## TETRAZZINI SNAPPED AGAIN ON TOUR.

(1) The famous diva "looking pleasant" for Howard Potter, treasurer of the National Concert Managers' Association, who took these pictures in Baltimore, Md., on March 11. (2) Mme. Tetrazzini and her accompanist, Pietro Cimara. (Photos by Howard E. Potter.)



## CHRISTINE LANGENHAN,

The dramatic soprano who has been received all over the country with marked favor, will give a recital in Carnegie Hall, New York, on April 11, presenting a program of songs by American composers, as well as folk songs in Russian and Czech-Slovak. Another April engagement for Mme. Langenhan will be at the Waldorf-Astoria for the Euphony Club on April 10. William Robyn, a new lyric tenor, will also be a soloist at this concert.



## A MAURICE DUMESNIL RECITAL IN BUENOS AIRES.

The distinguished French pianist will return this season to South America, where he enjoys great popularity. In the above photograph he is shown playing encores at his farewell recital last season in Buenos Aires.





**ANDRE DE RIBAUPIERRE,**  
Violinist, who made a very successful debut at Aeolian Hall on March 30, comes from Switzerland and like his friend, Rudolph Ganz, is a keen and expert mountaineer. He is seen playing on the summit of the Matterhorn, 14,495 feet above sea level.



**JACQUES MALKIN,**  
Distinguished violinist, decorated by the French Government for valor on the battlefield, who, with his brother, Manfred Malkin, will give a joint recital in Aeolian Hall, April 25.



**FRANK H. GREY,**  
Composer, at the 101 Ranch. Mr. Grey recently returned from a six months' tour and it was while in the West that he visited the famous estate.



During her visit to Santa Rosa, Cal., Francesca Zarad, the soprano, was entertained by the great scientist-horticulturist, Luther Burbank, and his charming wife, at their beautiful home. Mme. Zarad has made a study of horticulture and the many interesting experiments that are now being made by the "plant wizard" were explained and shown to her. Mr. and Mrs. Burbank attended Madame Zarad's concert on March 10, a most gracious compliment to the diva, as Mr. Burbank rarely leaves his home at night. A great pageant, called "The Sun Worshipers," will be given on May 1, in honor of the great man's seventy-first birthday. The singer received an urgent invitation from Mr. and Mrs. Burbank and she will make the trip across the continent to be present. Mme. Zarad is a great admirer of Mr. Burbank, whom she considers is one of the great men of the world.



**CONSTANCE BEARDSLEY-ELDREDGE**  
When not engaged in musical work, she has been wintering on the Pacific Coast, playing at concerts, private musicales, and enlarging her repertory.



**MARGUERITE RINGO.**  
The soprano, who will give a song recital in Aeolian Hall, New York, on the evening of Tuesday, October 5. April 6, Miss Ringo sang for the Pittsburgh Mendelssohn Club. On April 18 she appears for the New York Liederkreis, and April 23 will find her in Bloomfield, N. J. In May there will be an appearance at Smith College, Northampton, Mass., and there will also be a two weeks' tour in Cuba.



**AN OPERA LIBRETTIST AS MOTION PICTURE DIRECTOR.**

(1) Jacques Byrne, librettist of Joseph Breil's "The Legend," and his company of Indians in Wisconsin during midwinter (five degrees below zero). Mr. Byrne is in the center at the left of the camera, while Wynemah, sister of Tsianina, stands on his left. Princess Nadonis, the Indian poetess, may be seen to the extreme right of the picture. Next season the American Opera Association will present both "The Legend" and Cadman's "Shanewis" on a tour that will cover the territory between Maine and California, and Tsianina will sing the title role of the Cadman opera for which she is said to have been the inspiration. (2) On the way to the hotel and "eats" after a hard day in the forest.

## ETHEL FRANK SCORES NOTABLE SUCCESS IN HER UNUSUAL BOSTON SONG RECITAL

Gives Musicianship Performance of Exacting Program—The Symphony Concert—Duncan Dancers and Beryl Rubinstein Entertain—New York Trio Pleases—Maier and Pattison to Play in Europe—Rachel Morton Harris Applauded in Song Recital—Jascha Heifetz Attracts Throng—Dai Buell Gives Recital in Providence—Edwin Hughes Wins Favor as Pianist—Laura Littlefield in Constant Demand as Soloist—Stasny to Head Conservatory Department

(Continued from page 14.)

Huyman Beutekan, the excellent pianist. The program was as follows: "Let Me Wander Not Unseen," Handel; "Quel Ruscelletto," Paradies; "Se Tu M'Ami," Pergolesi; "Chanton les Amours de Jean," Weckerlin; "When Love Is Kind" (Old English); "The Dashing White Sergeant," Bishop; "Psyche," Paladilhe; "Guitarres et Mandolines," Saint-Saëns; "L'Angelus," Bourgault-Ducoudray; "Adieu de L'Otasse Arabe," Bizet; "Remember Me When I Am Gone Away," Treharne; "Sheep and Lambs," Homer; "Love in a Cottage," Rudolph Ganz; "The Big Brown Bear," Mana-Zucca; "Floods of Spring," Rachmaninoff.

Miss Prudden was happy in her choice of numbers. Her voice shows manifold evidence of careful training. It is agreeable, firm, and unusually sympathetic, and her enunciation is pleasantly clear. She has a charming stage presence and is becomingly modest.

### RUDOLPH POLK WINS FAVOR.

Rudolph Polk, violinist, made a favorable impression at his first Boston recital Friday evening, March 19, in Jordan Hall. Mr. Polk gave a demonstration of his talents in a sonata by Tartini, the B minor concerto of Saint-Saëns, transcriptions by Kreisler of a Slavonic dance by Dvorák, and of a Spanish serenade by Camarón, and other pieces by Cecil Burleigh, Samuel Gardner, Aulin, and Smetana. Mr. Polk's performance of his grateful program proved him a violinist of considerable technical excellence and musical understanding. He was well received by his listeners and added to his program. Emil Newman was a very able and helpful accompanist.

MRS. FISHER AND GEORGE BOYNTON GIVE JOINT RECITAL.

Mrs. Stanley Ross Fisher, the well known soprano of this city, and George Boynton, a pleasurable tenor, divided a concert last Tuesday evening, March 23, in Steinert Hall.

### GARRISON CHARMS IN FIRST BOSTON RECITAL.

Mabel Garrison, the charming soprano of the Metropolitan Opera Company, was heard for the first time in a recital of her own in this city, Saturday afternoon, March 27, in Jordan Hall. Her varied list of songs comprised: "The Sailor's Song," Haydn; "Tambourin" (of the Eighteenth Century), arranged by J. Tiersot; "Fleur de Alps" (Tyrolienne), arranged by Weckerlin; "Fairy Tales," Erich Wolff; "Lighter Far Is Now My Slumber," Brahms; "The Gardener," "The Forsaken Maiden," "The Water Sprite," Hugo Wolf; "Arpege," Delfosse; "Harmonie du Soir," Debussy; "Il était une bergère," Fourdrain; "Elgia Eterna," Granados; "Seguidilla," de Falla; "Tranquillity," Foote; "To an Old Love," J. P. Scott; "In the Night," Jacobi; "Peace," George Siemmon; "Elf and Fairy," Densmore.

Miss Garrison's bright, fresh voice and naturally charming personality endeared her to her audience soon after she appeared on the stage. Her tones find their most effective and enjoyable expression in the gentler moods of song. A rare interpretative instinct was disclosed in her performance of pieces like Tiersot's gay "Tambourin," Wolf's swiftly moving "Water Sprite," Fourdrain's saucy "Il était un gergère," and de Falla's animated and carefree "Seguidilla." It was good to hear again the songs of Brahms and Wolf, and it is to be hoped that the artificial prejudice of our patrioteers against hearing German songs in the original tongue will soon disappear; the poetry invariably suffers in the translation, and art, which is innocent, is the loser. George Siemmon played the accompaniments with extraordinary sympathy and admirable skill. There were many recalls and Miss Garrison was generous with extra numbers.

### ETHEL FRANK'S FINE RECITAL.

None but chronic crêpe-hangers in the large audience that heard Ethel Frank sing at Jordan Hall last Tuesday evening would be inclined to question the opinion expressed, after her recent New York recital, by the reviewer of the Morning World to the effect that she "came near to walking off with the season's song recital honors." For it was evident before this clear-voiced soprano had



ETHEL FRANK,  
Soprano.

completed the opening group of her altogether unhackneyed program that fulfillment was to equal anticipation; and Miss Frank's admirable success served to confirm—indeed, to strengthen—the impression which she made as soloist with the Boston Symphony Orchestra a month ago, viz., that she is an artist of singular attainments.

The program was exceedingly difficult; in fact, not within long memory has any visiting singer essayed such an exacting list of songs. It began with a French group drawn from Rhené-Baton, Duparc, Delage and Chausson, and proceeded to an Old French song by Montclair and the "Infelice Sconsolata" from Mozart's "The Magic Flute." Then came a group of French songs in which the singer was assisted by members of the Boston Symphony Orchestra, with Georges Longy as conductor—a delicate "Romance Sans Paroles" by Defosse, with flute, clarinet, bassoon, and string quartet; Erlanger's pictorially suggestive song of cold desolation, "La Nuit Dans L'Izba," with flute, clarinet, bassoon, two violins, viola, four cellos and tom-tom; Rhené-Baton's passionate "La Mort des Amants," with piano and cello obligato, and Erlanger's very gay and festive "Carnaval," with the entire orchestra. Thereafter followed two groups, one containing songs by Woollett, LaCroix, Truina, Rimsky-Korsakoff and Gretchaninoff, and the last consisting of Old English airs by Graeff and Cooke.

That Miss Frank is a splendid musician has almost become a truism in this part of the world. Accordingly, she sang everything well and many things superbly. As a singer of Mozart she has hardly been surpassed here in recent years—witness the exquisite legato, the beautiful phrasing, and the skill in florid passages which she revealed in the "Infelice Sconsolata." She sang the dramatic air of pathos with a pure beauty of tone, steadily sustained and moulded to the contours of the music, seemingly mindful of the Mozartean tradition. Her singing throughout the evening was marked by a delightful clarity of enunciation, uniformity of scale, and lovely quality of voice. There was abundant opportunity for a display of the singer's dramatic abilities in Duparc's impassioned song of mourning, Rhené-Baton's hectic piece about lovers, LaCroix's eloquent tribute to his mother, and in Gretchaninoff's brief and unrestrained description of his native land. Miss Frank was no less effective as an interpreter of more subtle emotions—note the finesse with which she treated the dainty "Frêle Comme Un Harmonica," the gentle song of Defosse, the charming "Papillons Roses," and the coquettish plaint of the charmer in "La Badine." Neither did the loneliness and yearning of Delage's isolated pine, the poignant melancholy of "Le Temps des Lilas," the sensuous warmth and fervor of Rimsky-Korsakoff's beautiful lyric, nor the tender sentiment of "Adieu to Delight" escape her. Her infectious singing of such numbers as the spirited "Carnaval," the animated Spanish "Rima," and Cooke's swiftly-moving "Over Hill, Over Dale" made one regret that Miss Frank had not included more songs of this type in her program. The audience showed its keen appreciation by spontaneous and warm applause. Mary Shaw Swain, the well known pianist, played musically and altogether helpful accompaniments.

### THE SYMPHONY CONCERT.

Mr. Monteux's program for the symphony concerts of Friday afternoon and Saturday, March 26 and 27, in

Symphony Hall might well have been termed popular. It opened with Dvorak's "New World" symphony—a perennial favorite through its melodic charm, simple rhythm, and fantasy. The symphony received a capital performance and was followed by two selections from Wagner—the eloquent prelude to "Lohengrin" and the beautiful "Forest Music" from "Siegfried." After the Wagner came Debussy's delightful "Little Suite," skillfully transferred from piano to orchestra by Henry Büsser. The concert was brought to a brilliant close by a stirring performance of the tonally overwhelming "Rakoczy March" from Berlioz's "Damnation of Faust." Both concerts were heard by capacity audiences and there was abundant applause for conductor and orchestra.

### DUNCAN DANCERS AND BERYL RUBINSTEIN GIVE FINE ENTERTAINMENT.

The Isadora Duncan dancers—Anna, Theresa, Irma, Lisa, Margot, and Erica—assisted by Beryl Rubinstein, pianist, provided pleasurable entertainment for a good sized audience Saturday afternoon, March 27, in Symphony Hall. Mr. Rubinstein accompanied the dancers in music by Gluck, Chopin and Schubert, and he played as solo pieces Mendelssohn's prelude and fugue in E minor, Liszt's "Sonnetto" and "Saint Francis Walking on the Waves," Debussy's "Reflets Dan L'Eau" and Balakireff's "Islamey." The "Isadorables" dance, as soloists and in ensemble, in fundamental accord with the Duncan traditions. Their grace and poise proved beautiful and so restful that one yearned occasionally for the more sensuous and stimulating kind of dancing to which we were treated by the Russian ballet. Mr. Rubinstein played the dance music with good taste and was a very important factor in the success of the performance. In his solo pieces, the pianist disclosed brilliant powers.

### STASNY TO DIRECT CONSERVATORY PIANO DEPARTMENT.

Carl Richard Stasny, the oldest son of Ludwig Stasny, was born at Mainz-am-Rhein, in Germany. At a very early age he gave evidence of inheriting from his father marked musical abilities, and, notwithstanding his father's decided objections to his following a professional musical career, he began lessons on the piano when eight years old, under Herr Butts, in Wiesbaden. But after two years of study with Herr Butts, his father's wishes and a series of circumstances incident to the professional duties of the latter as Chapel-Master in various cities prevailed, and young Stasny was obliged to neglect the piano and devote himself to general studies, among others that of civil engineering.

At the age of seventeen, however, an incident, slight in itself, proved the turning point of his life, and sufficed to commit him to the career of a professional pianist. He was just ready to enter college, when, at the suggestion of his mother, he arranged to take a few lessons on the piano at the music school of Wilhelm Freudenberg, in Wiesbaden. During his first lesson, one of his classmates received such hearty commendation from the teacher that it spurred Stasny to the resolve to practise until he was able to surpass his fellow pupils. The result was, that in four months he was acknowledged to be the most efficient player in the school; and at one of its public recitals his performances pleased Joachim Raff so much that the composer sought out Stasny's father and persuaded him to abandon the idea of opposing his son's musical career. Accepting the advice of Raff, the elder Stasny sent the boy at once to Vienna, where for two years he studied indefatigably under Ignaz Brüll. It was here that he first met Liszt and was stirred to still more earnest endeavor by his warm encouragement.

After two years at Vienna he went to Wildbad where he met Professor Wilhelm Krüger, who after hearing him play, offered to give him lessons free of charge; an



LAURA LITTLEFIELD,  
Soprano.

offer that Mr. Stasny gratefully accepted. Later he studied with Krüger for two years at Stuttgart, whither he had recently returned from France.

In 1879 Mr. Stasny again met Liszt, this time in Frankfurt while the latter was attending the performance of his oratorio, "Christus." Liszt renewed his acquaintance with Mr. Stasny, and before leaving urged him to come and study with him, and for two years more he was a most devoted pupil of the master at Weimar. Mr. Stasny had already in 1878, before studying with Liszt, made a successful concert trip through Russia, and, after finishing

## Isidore Braggiotti

the celebrated Florentine singing master has given heed to the insistent demand that he continue to teach during the coming summer. Reservations should be addressed to the maestro's Boston studio at 78 Upland Road, Brookline, Mass.

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his work at Weimar, he went on a second concert tour through Russia in 1881. The next summer, in 1882, he travelled in company with Carlotta Petti, and they gave concerts at all the fashionable summer resorts in Germany and Austria. He followed this up by giving, in the fall of 1882, a series of concerts in all the principal cities of Spain and Portugal, with David Popper, the cellist, and Emile Sauret, the violinist. At Madrid they played before the Spanish king and queen in private audience, and the next day were the recipients of handsome presents from them. After this trip, in the spring of 1883, again with Popper, he gave concerts in all the important cities throughout Germany, and in the fall of 1883, he and Popper made an extended tour through Norway, Sweden and Denmark. It was in the fall and winter of 1884, however, that Mr. Stasny made his most extended concert trip. Beginning in September he played at all important points in Austria and Poland, and terminated the tour by again playing in all the large cities in Russia, going as far as Tiflis.

It has been Mr. Stasny's good fortune to know many of the most noted musicians of the day, and he has counted among his personal friends Wagner, Brahms, Grieg, Gade, Tchaikowsky, Saint-Saëns, Schytte, Raff, Svendsen, Lachner, Liszt, Rubinstein, Sophie Menter, von Bülow, Clara Schumann and Leschetizky.

In 1882 he spent several weeks in and near St. Petersburg, and at that time made daily pilgrimages to Rubin-



GUY MAIER,  
Pianist.

stein at Peterhof, where he was always received with the utmost cordiality. In 1885, at Dr. Hoch's Conservatory in Frankfurt, he was associated with Dr. Bernhard Scholz and Clara Schumann, and made a special study to acquire from the latter the manner and spirit in which Schumann himself desired his masterpieces for the piano to be played. In 1891, he was called to the New England Conservatory of Music in Boston, and has since resided in that city.

He has appeared with the Boston Symphony Orchestra, has played with the Kneisel Quartet, and has given a series of concerts with the Boston Trio Club. He was also one of four pianists invited by Theodore Thomas to play a concerto at the concerts given by the World's Columbian Fair Exhibition in 1893. A number of Mr. Stasny's pupils have appeared as soloists with the Boston, New York and Philadelphia Symphony orchestras.

#### DAI BUELL GIVES RECITAL IN PROVIDENCE.

Dai Buell, the charming pianist who has had a most successful season, was heard in a concert Sunday afternoon, March 21, in Memorial Hall, Providence. Miss Buell played the B minor sonata of Liszt, a set of six variations by Beethoven on the "Nell cor piu non mi sento" (from Paisello's opera "La Molinara") and pieces by Bach, Chopin, Schubert, MacDowell and Debussy. The program was shared by Loyal Phillips Shawe, the well known baritone, who was heard in songs by Handel, Beethoven, Arne, Scott, Gretchaninoff, Rachmaninoff, d'Ozanne, Bantock, Crist, McGill, Herreshoff, Guion and O'Hara.

#### EDWIN HUGHES PLEASES IN RECITAL.

Edwin Hughes, pianist, gave his first Boston recital Thursday evening, April 1, in Jordan Hall. He opened his program with an admirable performance technically of Beethoven's familiar sonata, op. 31, No. 3. This was followed by Grieg's ballade in the form of variations on a Norwegian theme; a fantasia, a mazurka, and a scherzo out of Chopin; two tone pictures by Fannie Dillon, "The Desert" and "Birds at Dawn"; and concluded with the pianist's own ornamented concert paraphrase on the "Wiener Blut" waltz of Johann Strauss, heard for the first time in Boston. Mr. Hughes is possessed of an approximately flawless mechanism, he has a good sense of rhythm and commands a lovely tone. These are the outstanding characteristics of this pianist, and he made a fine impression on his listeners.

#### RACHEL MORTON HARRIS WARMLY APPLAUDED IN SONG RECITAL.

Rachel Morton Harris, soprano, brought obvious pleasure to a large audience at a song recital which she gave Monday evening, March 29, in Jordan Hall. Miss Harris presented a rather hackneyed program which included the following numbers: "My Lagnero Tacendo," Handel; "My Heart Ever Faithful," Bach; "Dido's Lament," Purcell; "A Pastoral," Veracini; "Snowbells," "Rosebud Mine," Schumann; "A Plaint," Slonoff; "The Secret," Schubert; "Was I Not a Blade of Grass," Tchaikowsky; "The Maiden Speaks," Brahms; "Chevalier Jean," Joncieres; "Sur l'Eau," Hue; "Dormez vous," Weckerlin; "Morte," d'Erlanger; "Dans la Plaine," Widor; "A Birthday," Luckstone; "The Faltering Dusk," Kramer; "Tally-Ho," Leoni; "Duna," McGill.

Miss Harris controls a voice of good quality with no little skill. She sings intelligently and her enunciation is pleasantly clear. This singer is endowed with interpretative ability, which, combined with her simple manner, moved her audience to hearty applause. It is to be hoped that Miss Harris will select a program more deserving of her abilities when she returns to this city.

#### JASCHA HEIFETZ PLAYS IN SYMPHONY HALL.

Jascha Heifetz, the popular violinist, attracted another capacity audience to his third concert of this season Sunday afternoon, March 28, in Symphony Hall. Mr. Heifetz disclosed anew the extraordinary distinctions which have given him his rank among violinists—impeccable technique, beauty of tone, musicianly skill, commendable modesty—in the following program: Concerto, Julius Conus; prelude, menuetto, loure and gavotte, from the sixth sonata by J. S. Bach; Lithuanian song, Chopin-Auer; "Prophet Bird," Schumann-Auer; "Danse Macabre," Godowsky; caprice in A minor, Wieniawski; "Gypsy Airs," Sarasate. The original list was, as usual, considerably lengthened before Mr. Heifetz was permitted to end his recital. Samuel Chotzinoff was an excellent accompanist.

#### NEW YORK TRIO WINS FAVOR IN FIRST CONCERT.

A large audience welcomed the New York Trio—Clarence Adler, pianist; Scipione Guide, violinist, and Cornelius Van Vliet, cellist—at its first Boston concert Friday evening, March 26, in Jordan Hall. The trio gave a very enjoyable performance of a well balanced program, which included Brahms' early trio in D major, Haydn's smooth-flowing trio in G major, with the familiar "Gypsy Rondo," and Smetana's relatively virile trio in G minor. The playing of these musicians, individually and collectively, was altogether satisfying. Their work is characterized by brilliance, color, balance and splendid enthusiasm, and the audience recalled the players many times.

#### MAIER AND PATTISON LEAVE MAY 1 FOR EUROPEAN CONCERT TOUR.

Guy Maier and Lee Pattison, the excellent two-piano team, are booked for passage on the La Lorraine, May 1. Their concerts in Paris are on May 28, 30 and 31; in Lon-



LEE PATTISON,  
Pianist.

don on June 22 and 28, and they will give other recitals at Aix-les-Bains, Dinard, Deauville, and Biarritz. Among their joint appearances in this country for next season are two concerts with the New York Symphony Orchestra (Aeolian and Carnegie Halls), the Cleveland Symphony Orchestra and the Berkshire Festival.

#### LAURA LITTLEFIELD IN CONSTANT DEMAND AS SOLOIST.

Laura Littlefield, whose lovely soprano voice and skill as a singer have won favorable comment throughout New England, is reaping the harvest of earlier successes as her demand for appearance in concert has grown steadily. This demand is traceable particularly to her popularity as a Victor artist and to her success as soloist with the Boston Symphony Orchestra. Mrs. Littlefield's recent appearances include the following: The Mastersingers Concert Company, Lowell, Mass., February 15; Radcliffe Musical Association, Boston, February 16; Smith College Fund Benefit Concert, Boston, March 7; Outlook Club, Lexington, Mass., March 16; the Mastersingers, Malden, Mass., March 21.

Mrs. Littlefield's repertory, as evidenced by the pieces which she sang at these concerts, includes operatic and oratorio airs and songs from French, Spanish, Russian, Scandinavian, English and American composers.

#### CONSERVATORY NOTES.

In memory of Professor Horatio W. Parker, of the department of music of Yale University, who was a pupil of George W. Chadwick, director of the New England Conservatory of Music, the Conservatory Orchestra gave a concert in Jordan Hall on Friday evening, March 12. Professor Parker's "Cahal Mor of the Wine-red Hand," ballad for baritone and orchestra, op. 40, was given, with F. Morse Wemple, of the faculty, as soloist, and two movements of the concerto in E flat minor for organ and orchestra were presented with Homer Humphrey, of the faculty, at the organ. Wallace Goodrich conducted.

The piano soloist in the first movement of the Tchaikowsky concerto in B flat minor was Howard M. Goding, of the class of 1915, winner of the Mason and Hamlin prize in his senior year. Other numbers were the overture to Mendelssohn's "Fingal's Cave" and the prelude and closing scene from "Tristan and Isolde."

J. C.



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**ACROSS THE COUNTRY**

Barre, Vt., March 16, 1920.—Mrs. J. W. Votey, chairman of music in the State Federation of Women's Clubs, recently gave a program on "American" (Indian) Music before the Barre Woman's Club. She was assisted by Mrs. Harry Fisher and Myrtle Gow.

Mary Allen gave a piano recital at Goddard Seminary on March 10. She had the assistance of Edward Hamel, bass, and Ralph Smith, violinist.

The Boston English Grand Opera Company gave a performance of "Robin Hood" at the Barre Opera House, March 15. The company also appeared in Rutland and Burlington.

Boston, Mass.—(See letter on another page.)

Burlington, Vt., March 16, 1920.—Amelita Galli-Curci made her first and only Vermont appearance at the University of Vermont, March 5, under the management of Arthur W. Dow. She was in fine voice and received probably the biggest ovation ever given an artist in Vermont, her recalls numbering, by actual count, forty, and the outburst at the end of the "Shadow Song" lasting ten minutes. Other big numbers of her program were the "Caro Nome" and "Sempra Libera."

The Daughters of Isabella opened their music department recently with a charming program by some of the youngest artists of the city.

The Royal Welsh Concert Party appeared in a concert at the Methodist Church, March 11, and gave an excellent program.

Members of the Athena Club recently enjoyed a program on "Shakespeare and Music," given by Mrs. J. W. Votey, chairman of music of the State Federation of Women's Clubs. She was assisted by Mrs. W. H. Crockett and Kathryn C. Kelley, pianists; Margaret Whittemore, Margaret Smart, Mrs. J. E. Traill, Nellie L. Braley, Mrs. F. B. Jenks, sopranos, and Helen Hall, violinist. The program consisted of songs from Shakespeare's plays, popular songs of the time and dances of the day.

The Equal Franchise League is to present "The Runaways" on April 22 and 23, under the direction of Mr. and Mrs. Louis Philbrook, of New York. A chorus of 100 voices will appear in the production.

Chicago, Ill.—(See letter on another page.)

Columbia, S. C., March 20, 1920.—Some very interesting musical events have marked the season of the Conservatory of Music, Columbia College, of which Dr. G. T. Pugh is president and Prof. Frank M. Church director. On March 29 there will be a piano recital given by Kathleen Porter, Mattie Timmons, Hilda Koth and Ura Velle Toney. April 12 there is scheduled a students' recital, when compositions by American composers only will be heard. On April 19 Alline Bethea, pianist, and Lola Dickman, violinist, will give a diploma recital, and on April 26 Eugenia Fox and Elizabeth Sellers will be heard in a similar recital. There will be a students' recital on May 3, and the annual concert is booked to take place on May 31.

Columbus, Ohio, March 21, 1920.—Ohio University Girls Glee Club, Clara D. Thompson, directing, sang at the Deshler Hotel on February 28. The organization won commendation for lovely shading, good rhythm and excellent tonal quality. The soloists were Florence Hawkins, Mildred Fowler, Ellen Brown, Louise Baum and Vera Webster. Ruth Davis and Perla Hickman served as accompanists.

On Monday, March 1, musicians of Ohio State University entertained at the style show of the Ohio Shoe Dealers' Convention at the Southern Hotel, with Karl Hoenic conducting. Two pupils of Cecil Fanning performed creditably—Violet Carter, soprano, who sang in distinctly good style Goodeve's "Fiddle and I" (violin obligato played by Elizabeth Richards, pupil of Vera Watson Downing); and Charles Brokaw, baritone, who delivered Oley Speaks' "Mandalay" in masterly fashion. Edgar Sprague, a tenor who has been studying under Samuel Richards Gaines, the composer, won hearty applause. Margaret Wood, soprano, was also well received. Both the men's and the girls' glee clubs sang groups of songs; the former directed by Frederick Zint and the latter by Alice Dann. The University Male Quartet and a sextet of stringed instruments also aided in the program, the latter playing some popular compositions by one of its number—Richard Fidler.

Cecil Fanning gave another successful students' recital on Thursday, March 4, at Carnegie Library, presenting Elizabeth Miller and Frances Olinger, sopranos, Jeannette Goldsmith, contralto, and Charles Bowman, tenor. The program was in good taste and was delivered artistically to an appreciative audience. Elmus Speelman played a group of violin solos and Edwin Stainbrook accompanied delightfully.

The Saturday Music Club gave its fourth monthly concert of the season on March 6 in the music room of the Deshler Hotel, Mr. and Mrs. Earl Hopkins, violinists, assisting. Club members on the program were Vilda Stiles, clarinetist; Helen Kershner, mezzo-soprano; Elizabeth Jenkins, Elizabeth Burke and Martha Luckhaupt, pianists, and Mrs. William C. Graham, soprano, accompanied by Geraldine Taylor.

On Sunday, March 7, in the Crystal Room of the Deshler Hotel, a program was given by Mable Murphy, soprano; Charlotte Hunter, contralto, and Thomas Murray, tenor. Jessie Crane accompanied the soloists and also played a piano solo.

Frank R. Murphy presented six excellent pupils on Tuesday, March 9, in a concerto and duet program of piano music at the Elk's Home. The program included numbers by Mozart, Beethoven, Mendelssohn, Chopin, Liszt and Paderewski. The players were Ella McCauley, Gustavus Basch, Florence Paynter, Louise Miller, Mary Valentine and Eldon Howells. Orchestral parts to the concertos were played by Mr. Murphy on a second piano.

The principals in the monthly lecture-recital on Thursday, March 11, of the Women's Music Club, given at Carnegie Library, were Mrs. Edgar Stillman Kelly, wife

of the composer, and Lillian Wieseke, lyric soprano. Mme. Wieseke's pure tones held the interest and attention of her audience through the entire program. Mrs. Kelley spoke on "Some Adventures of an American Composer" and aroused keen interest. Mme. Wieseke has been master instructor of vocal culture at the Western College for Women, Oxford, Ohio, and, in addition to her work on the faculty of the Cincinnati Conservatory of Music, will come to Columbus for one day a week of vocal teaching.

On March 8 a students' recital at the Morrey School of Music brought forward Anne Eliza Laylin, Blake Fowel, Harriet Dowd, Adelaide Hinckle, Margaret Cimanella, Mary Howard, Ruth O'Brien, Mary Collura, Edward Laylin, Edith Chauncey, Mildred Douglas, Thomas Gill, Frank Thompson, Edward Nelson and Constance Lewis.

Max Rosen, violinist, and Idelle Patterson, soprano, were presented on Friday, March 12, at Memorial Hall, by the Women's Music Club. Mr. Rosen's second appearance in Columbus was as meritorious as that of a year ago. He played in a manner to command the favorable comment of the most critical and held his capacity audience enthralled. Skill of interpretation, coupled with brilliancy of tone, won numerous encores, in addition to numbers by Wieniawski, Brahms-Joachim, Cottenet-Kreisler and Schubert. Miss Patterson's voice was sweet and clear and her songs were splendidly sung. Favorites among her numbers were "Grometta," "Sibella," "Rain," Curran, and John Prindle Scott's "The Wind's in the South." Frederic Persson accompanied.

Nita Katherine Cease, soprano, pupil of Cecil Fanning, and Margaret Warnock, lyric soprano, participated in a dinner musicale in the Crystal Room of the Deshler Hotel, Sunday, March 14. Miss Cease has been soloist in Pittsburgh churches. Her singing was very artistic and finished, while Miss Warnock impressed with her charming personality and sweet voice. Instrumentalists on the program were Jessie Crane, pianist, and Cecilia Burke, violinist.

Music from "Faust" made up the matinee program of the University Women's Music Club, given Monday, March 15. Mrs. William C. Graham and Mrs. Henry C. Lord sang, and Elizabeth Hammond pleased in the Liszt paraphrase on the "Faust" waltzes. Mrs. Charles St. John Chubb read from the Goethe play.

One of the most praiseworthy musical events of the current season in Columbus was the annual choral concert of the Musical Art Society on Tuesday, March 16, under the direction of Samuel Richards Gaines, which took place at the Elks' Home. The recital hall was packed with enthusiastic music lovers, who have learned to expect a high standard of musical endeavor from this splendid organization. At present the society is made up entirely of women, but its next appearance will be as a mixed chorus. A composition by Conductor Gaines was one of the finest things offered, "Lullaby in Sorrow," in which a bass solo was sung off-stage by Ralph H. McCall. The soloist's sonorous voice blended dramatically with the lyric portions sung by the sopranos. The soloist, Graham Harris, violinist, from the forces of the Detroit Symphony Orchestra, whom Mr. Gabriłowitsch loaned for the occasion, was heartily applauded. His work was virile, bowing with agility in the Pugni-Kreisler prelude, excellent in phrasing and tonally splendid in variations by Martini-Kreisler, displaying fine feeling and careful rhythm in Wieniawski's "Legende" and Gardner's "From the Canebroke." Marion Wilson Haynie deserves commendation for her excellent accompaniments for chorus and soloist.

Thursday, March 17, Florence Hawkins, soprano soloist of St. Paul's Choir, of Columbus, and member of the College of Music of Ohio University, Athens, Ohio, with Edwin Stainbrook, pianist, appeared before the Euterpean Club of Logan, Ohio, and won favorable comment from the press of that city.

On March 10, Ruth Basden, soprano, and Stanley Crooks gave a concert in Delaware, Ohio. Miss Basden sang with much style and feeling the air from "Louise," and equally charming were her groups of songs. Mr. Crooks' resonant baritone was artistically used, the most enjoyable of his numbers being "Melodies of Revolutionary Times," "The Spirit Flower," by Campbell-Tipton, and "The Want of You," by Vanderpool. Mr. Crooks, a pupil of Cecil Fanning, and Miss Basden, who formerly studied with the same teacher, is at present associated with H. N. Wiley in a voice and piano studio here.

The Columbia Saxophone Sextet and the Harry Yerkes Novelty Orchestra gave a program on Friday, March 18, in which were intermingled classical and popular music. Baroness Rouskaya, an Oriental dancer, assisted. Kate M. Lacy attended to the local end of the managing.

Fall River, Mass., March 18, 1920.—Fall River this season has shown an unusual interest in things musical. The first concert of the month was given at the Fall River Woman's Club by Mr. and Mrs. Henry Gideon. Mrs. Gideon sang a program of negro and Yiddish melodies, her husband playing the accompaniments and giving a brief story of the origin of the songs presented. The Yiddish songs were given in chronological order and in the native tongue, Mrs. Gideon translating them into English before she sang them.

On Tuesday, March 2, the March meeting of the Fall River Musical Club was given at the Woman's Club, assisted by Alice Willey, cellist; Felix Paul and Ella Lee, violinists, and Walter M. Weyland, violist. They played several quartets, and one quintet, for which they had the assistance of Mrs. Edward E. Schiff, who played the clarinet. Mrs. Schiff is a versatile musician, appearing not only as a clarinet player, but also as composer and an excellent pianist. Others of the club who took part were Hazel Terry and Mrs. Dussult, sopranos.

Tuesday evening, March 9, Allen McQuhae gave a very  
(Continued on page 55.)



## MUSIC ON THE PACIFIC SLOPE

## HADLEY SYMPHONY FEATURE OF SEATTLE ALL-AMERICAN PROGRAM

Work of Orchestra's Former Conductor Creates Enthusiasm—Harold Henry, the Soloist, Acclaimed—  
Marcella Craft Also Wins Notable Success—  
Doris Newell Songs at Cornish Recital—  
Sold Out House Greets Sophie Braslau

Seattle, Wash., March 10, 1920.—The recent concerts of the Symphony Society under John Spargur's direction have enhanced the popularity of the orchestra and its conductor, if one may judge by the increased attendance and enthusiasm. Meany Hall was filled to greet Marcella Craft, who was the soloist for the seventh concert of the series. Miss Craft is not new to Seattle audiences as an artist, and she was very successful in the arias from "La Traviata" and Gounod's "Faust," which were her offerings for the evening. Her beauty of voice, combined with an admirable sense of art, made her success of easy accomplishment.

Of equal popularity was Harold Henry, who appeared in the eighth concert, forming part of an American program, which contained the Hadley fourth symphony and the MacDowell concerto in D minor. Since his last appearance in Seattle Mr. Henry has broadened a great deal in his art, and he gave to the concerto a splendid conception both as to its content and its pianistic ends. So great was the success of the number that he responded with at least four encores, after many recalls, giving splendid performances of works

by Chopin and Beethoven, and a charming bit of his own composition. It was a matter of regret to the musical public of the city that this splendid American artist was unable to give a recital in Seattle, owing to his many other dates in the Northwest, which occupied his entire time during his stay in this part of the country this season.

Much interest was felt at this concert in the playing of the Hadley symphony, since Mr. Hadley was for some seasons conductor of the Seattle Symphony Orchestra, during which period John Spargur was his concertmaster. Mr. Spargur gave to the work a most lucid reading, and the orchestra was given an ovation at the close of the number.

The program of the ninth symphony concert began with the Tschaiakowsky "Pathétique," which always insures as great an overflow audience in Seattle as do distinguished artists. The orchestra possibly was heard to its very best advantage in this number, for its great familiarity to all orchestral players allows a certain abandon, which one does not always feel in an orchestra that has not been assembled sufficiently long to become familiar with the usual literature. The "Mother Goose" music by Ravel, played on the same program, was given with such charm and appreciation of color that several of the numbers were redemanded.

Mr. Spargur has brought his men during the season to a very high scale of ensemble, and never in the history of the orchestra in Seattle has the organization done such finished work. Not only has Mr. Spargur presented splendid lists of works, but they have been,

on the whole, splendidly performed. So great has been the appreciation of the public that the management of the society is already planning an extra series of concerts to be given after the close of the regular series ending March 12.

The closing popular concert of the season was given on the evening of March 6, with a program of request numbers from the audience, naturally including a list of well known favorites. The special attraction of the program was the appearance of Francis J. Armstrong as soloist and his rendering of the Burleigh concerto, which was heard for the first time in Seattle. Mr. Armstrong ranks among the very foremost of American violinists, and his playing of the concerto was such as one might expect from an artist of his ability. His conception of the concerto, called by Mr. Burleigh the "Indian" concerto, was intensely colorful, and his technical facility allowed him to give to the work the brilliance and abandon which placed it, in the appreciation of the audience, among the greatest of such works that have been written by Americans. The audience would accept nothing but an encore from Mr. Armstrong after his playing with the orchestra, and finally a piano was brought in and he played a mazurka and tarantella of Wieniawski.

It was a happy thought of Mr. Spargur's to select the usual soloists for the popular concerts from the members of the orchestra, for it brought before the public many local artists who are too infrequently heard. This is especially true of George Kirchner, cellist, who appeared as soloist for the sixth concert. Mr. Kirchner should be among the artists who are de-

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#### KRINKE PRESENTS VESTA MUTH.

Harry Krinke, who has brought out many successful students in Seattle, has added another to his list in the person of Vesta Muth. She recently appeared in a recital for the Women's University Club and, although still but a high school girl, she was accorded by local critics the highest praise for her fluent technique and musical insight, noteworthy poise and intelligence with which she played several of the larger works of Chopin.

#### DORIS NEWELL SINGS AT CORNISH RECITAL.

Music activities at the Cornish School have included several interesting recitals during the past month. Notably was that of Doris Newell, who appeared in a program of modern selections, including three groups of her own songs, rendered by Mrs. Donald Dilts. Miss Newell played numbers by Scriabine, Scott, Kreider, Debussy, and gave to these modern works all that one might desire in the way of atmosphere. Both in technique and in musical intelligence Miss Newell is entitled to a place of recognition as an artist of the younger American generation, and it would be difficult to predict whether in the capacity of a pianist or as a composer she will exceed to greatest degree. Her songs are all written in the modern idiom, and have gained the recognition of many prominent American artists, in fact, several of them are being used by singers throughout the country.

#### STUDENTS' PROGRAMS.

Two interesting students' recitals attracted large audiences to the Cornish School on February 21 and 28. On the 21st the very small children of the institution were heard in a program that contained demonstrations of ear training and solo playing of many original compositions. On the 28th, students from all departments of the school, including John Hopper, Mrs. Nichols, Mrs. Perry, Earnest Jaskowsky, Eileen Smith, Edwin Nelson and Elliot Kohne, were heard in numbers from the standard works. They were greeted by an enthusiastic audience and received much commendable praise for the excellence of their work. The Cornish School aims to bring the student to a natural musical expression, so that it was of interest to note the real artist sense that such training has brought.

#### SOLD OUT HOUSE GREETED SOPHIE BRASLAU.

Sophie Braslau appeared as the attraction for the third of the artists' series of the Ladies' Musical Club, and was greeted by a sold out house at the Metropolitan. The work of this artist is too well known to need comment beyond the statement that she was in very excellent form and sang a program that was exceedingly well arranged and rendered. It was the initial appearance of the artist in Seattle, but it is quite safe to predict that she will be re-engaged for many future performances.

Of local interest was the recital given by Florence V. Orr at the Fine Arts Hall, under the auspices of the Women's League. Miss Orr is possessed of a beautiful mezzo-soprano voice, which was heard to splendid advantage in a variety of styles of vocal music. Noteworthy were her renderings of the arias by Meyerbeer and Bach, but the real charm of her program was found in her rendering of the English songs, of which she had made an excellent choice.

#### NOTES.

The second concert of the society of composers was given at the Fine Arts Hall on March 5, when works by Claude Madden, Mrs. Appleton and Daisy Wood Hildreth formed the program. Especially worthy of mention were the sonata and string quartets by Mr. Madden, and a group of cello solos by Mrs. Appleton, played by George Kirchner, with Anna Grant Dall at the piano. The entire program was interesting and attracted a large audience of those interested in local creative work.

A recent concert of the Ladies' Musical Club was given over to Old Italian music, with works by Galuppi, Pugnani, Donizetti, Giordani, Carissimi and Scarlatti, which were rendered by Frederick Wiederaicht, tenor; Ruth Rengstorff, violinist; Mary Humphrey King, soprano; Marian Coryell, pianist. G. R.

### GALLO ENGLISH OPERA ATTRACTS LARGE AUDIENCES IN PORTLAND

Company Meeting with Great Success in West—Fifth Symphony Concert Pleases—Oscar Seagle Arouses Enthusiasm as Multnomah Male Chorus Soloist—Notes

Portland, Ore., March 19, 1920.—On March 17 the Gallo English Opera Company opened here in "The Mikado" and is attracting exceedingly large audiences to the Heilig Theater. The troupe, which is making a great hit, is touring the Western States and Canada under the able direction of the Western Musical Bureau, of Portland, Laurence A. Lambert, general manager.

#### FIFTH SYMPHONY CONCERT.

The season's fifth concert of the Portland Symphony Orchestra took place on March 11. Beethoven's seventh symphony, which opened the program, was given a splendid reading by Conductor Carl Denton and his capable

laub recently gave a successful recital in the Lincoln High School.

Walter Jenkins will leave Saturday for Salt Lake City, where he will conduct a class in song leadership for the National Community Service. J. R. O.

#### All-American Quartet a Fine Organization

Fleck Brothers have announced the formation of the All-American Quartet. When seen in their offices they offered this statement:

"It has been our ambition to advance everything American, and for two years we have had the formation of such a quartet in mind. You must realize that, as managers of the American Art Education Society's musical affairs, we have been giving operatic evenings, that is, opera in concert form, in which all the best artists have appeared. From this experience we knew what was possible in the way of voices, and our determination to form a quartet of American artists that would outshine anything ever brought together culminated.

"We broached the idea to Dr. Henry T. Fleck, of Hunter College, and he immediately saw the great possibility of carrying to the people of the entire country his life's work, the development of the love for the best in music. He stipulated that special advantages were to be given to schools and colleges, when he would donate his services to the cause.

"Our next step was to secure the singers we had picked out; as a matter of fact we had been quietly preparing them for the formation of the quartet by having them sing at the 'operatic evenings' at Hunter College and some engagements in and around New York.

"We realized that the fault of most quartets was that one star dominated the whole and the rest trailed along. Another thing, membership in the quartet had to be upon a friendly basis, or success was impossible.

"These ideas led us to select Henriette Wakefield, contralto of the Metropolitan Opera, who left to do her 'bit' on the other side, and Ruth Miller, soprano, who was a great success at the same house. Then we found Greek Evans, a baritone, who in the next few years promises to win a place among America's greatest baritones. Finally, there is Harold Lindau, tenor, who after next year will undoubtedly be in great demand.

"The next great problem was to establish a price that would be within the reach of all the schools and colleges, as stipulated by Dr. Fleck, and which was one of his ideas in the desire to promote American artists, who with one accord agreed to abide by our decision. Thus, you can see, regardless of all this talk about the 'commercialism' of artists, we have proved to the public that the American artists, at least, are not commercially inclined, when there is a chance to do things for the development of art. Here are four great artists who will practically donate their services and will tour for a whole year, all in the interest of art.

"Let it be understood that in arranging our tour we intend to take special care of the schools and colleges, for there the development of art must start.

"This is an opportunity the like of which has never before been offered in the history of music in this country. Such opportunities can be offered at times, and it is our intention to continue to give to the general public just such opportunities, not as a reward for their loyal support in civic activities, but as their deserved right to a share in our business which they make possible."

#### Otis and Mrs. Boice Share Credit

The tour of the Middle Western States of Florence Otis continues, bringing that attractive soprano many highly enthusiastic encomiums from the press. Miss Otis well deserves them for she is an uncommon singer, but at the same time she freely acknowledges her debt to Mrs. Henry Smock Boice and Miss Boice, her teachers for some years. The fact that she is steadily "on the job," not missing any scheduled appearances, and that her voice is always fresh and under control, speaks volumes for her vocal education. Newspapers frequently mention the "marvellous method" which enables her to stand the strain of constant singing, and this is due entirely to the foundation of voice placement, breath control, etc., given Miss Otis by the Boices.

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men. Other interesting numbers were Ballantine's prelude to "The Delectable Forest" and Tchaikowsky's "1812" overture. The concert attracted a very cordial audience.

#### OSCAR SEAGLE SINGS WITH MULTNOMAH MALE CHORUS.

On the same evening the Multnomah Male Chorus, Charles Swenson, director, gave an excellent concert in the Public Auditorium. That sterling baritone, Oscar Seagle, of New York, was the soloist, singing works by Mozart, Paladilhe, Debussy, Hórsman, Stephens, Lillian Strickland, Burleigh, Debussy and Guion. Mr. Seagle, who sang superbly, aroused much enthusiasm. The concert closed with Grieg's "Landsighting," which was well sung by Mr. Seagle and the chorus. Charles Lurvey, pianist, and Edgar E. Coursen, organist, played admirable accompaniments.

#### NOTES.

Susie Fennell Pipes, violinist, has returned from New York and Washington, where she played with the Schroeder Trio.

Carolyn A. Alchin, of the musical faculty of the University of Southern California, Los Angeles, is a Portland visitor.

Leonora Fisher Whipp, widow of Hartridge Whipp, the late baritone, has been appointed organist of the Second Church of Christ Scientist.

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**To the Musical Courier:**

The writer, especially interested in the musical education of children, not alone because of the present generation but believing that through them into future generations will come the fulfillment of a musical America, is very glad that the editor of such a broad publication, as the *MUSICAL COURIER* did not fully agree with the ideas expressed by Mr. Glenn Dillard Gunn in his article on "Kindergarten Methods and the Piano Teacher" in the issue of March 18.

It must be that Mr. Gunn knows nothing about the Dunning System of Improved Music Study for Beginners, one of the so-called "Kindergarten Methods"—although not so termed by the Dunning Teachers themselves—or he could not have written as he did.

It is not probable that he could ignore the opinion of such world renowned pedagogues as the late Theodore Leschetizky, Teresa Carreño, and the living Fannie Bloomfield-Zeisler, Ossip Gabrilowitsch, Xaver Scharwenka, Ferruccio Busoni, who are among the many prominent endorers of the Dunning System of Improved Music Study for Beginners.

The Dunning System does not take away the seriousness of music, but the "hard facts" are presented in the form most appreciated by the child mind and the lessons never degenerate into play hours.

The child is specific, not general; is intelligent, not intellectual, and must be taught in a way to cultivate the love for music and, through that love, the desire to learn.

If the *MUSICAL COURIER* will extend Mr. Gunn an invitation to attend a demonstration of the Dunning System of Improved Music Study for Beginners, the writer, or any other Dunning teacher will be most happy to show him where one successful system for teaching beginners is not "distinguished by its faults" and that real work is absolutely done, although the doing may be clothed in a most agreeable form.

**May Peterson Pleases Large Ohio Audience**

Athens, Ohio, March 16, 1920.—The Woman's Music Club of this city presented May Peterson, the Metropolitan Opera soprano, at the College Auditorium on Friday evening, March 12.

The following account of the concert, which appeared in yesterday's Messenger, because of its far reaching description of the artist's qualities, is herewith reproduced:

"The last of the artist recitals presented by the Woman's Music Club this season was given in Ewing Hall, Friday evening, by May Peterson, the well known concert and operatic soprano. Miss Peterson pleased her large audience by her beautiful clear voice, her perfect diction, her artistic interpretations and her personal charms. The first group, made up of songs in Italian, was closed effectively by Mozart's 'Alleluiah' with its various moods and exultant climax; then followed songs in French, Spanish and a Swedish dialect and English. The songs in the Romance languages were of interest to the many students of those languages, and Miss Peterson's enunciation was so clear that the words could easily be followed.

"For appealing tenderness, nothing was more beautiful than Widor's 'Contemplation,' to which Mr. Ross' temperamental and finely shaded accompaniment added not a little. The audience enjoyed especially Dvorak's 'Songs My Mother Taught Me,' the Indian lullaby, 'Wi-um,' by Lieurance, and the negro spiritual, 'De Ol' Ark's a-Moverin,' by Guion. Miss Peterson was kind enough to repeat the two latter. The gay syncopated piano interludes of the spiritual called forth laughter each time.

"The program seemed short, and there were some who regretted that it did not include more operatic arias or other big compositions which would show to better advantage her accomplishments and resources, but all enjoyed the songs which she sang. One of the best numbers was 'At the Well,' the latest composition by Richard Hageman, conductor at the Metropolitan Opera House. This song has been sung a great deal in New York of late and is considered one of the finest from Hageman's pen. The encores were an old English song, 'No, No, John,' and 'Comin' Through the Rye,' announced by Miss Peterson as 'something quite new.' Both were charmingly rendered.

"Stuart Ross, of New York, played the accompaniments and showed his skill especially in the difficult Hageman song and in 'Le Papillon,' by Fourdrain." T. L.

**St. Olaf Choir Greatly in Demand**

The coming tour of St. Olaf Lutheran Choir from St. Olaf College, Northfield, Minn., which opened in Orchestra Hall at Chicago, April 5, was awaited with great interest by the many students and lovers of the hymnology of the Church of the Reformation. Under the direction of Prof. F. Melius Christiansen, the Department of Music at St. Olaf College has been held to the idea of music as a means of self expression, as well as the cultivation of worship as a vital element in religion. Hence this choir of fifty trained and selected voices, with its soloists and solo quartets, which will undertake this tour, has achieved an enviable reputation in interpreting the great chorals and hymns of the masters of church music as developed in the Protestant Church. Needless to say the program is replete with selections exemplifying the progress of Lutheran Church music.

Although the tour has already been extended a week beyond the time originally allotted, there are continual

demands for appearances as far West as the Pacific Coast, from Texas and Mississippi in the South, from New England in the East. So insistent has been the call that it is hoped some arrangement can be made with the authorities at St. Olaf College to allow additional time so that these demands can be satisfied. To date twenty-seven concerts have been booked to be given in thirty-five days, which is almost a record. This choir is being extolled by those who had the privilege of hearing it on its tour in Norway some years ago.

Opening at Chicago, the choir will tour the principal cities of the East, returning to Northfield May 10. Its return will be signalized by a monster concert at the Auditorium in Minneapolis.

**St. Cecilia Club to Perform****During Fifth Avenue Art Week**

For the week of April 5 to the Fifth Avenue Association has arranged an unusual demonstration which exhibits the art side of commerce as exemplified in Fifth Avenue—the great retail thoroughfare. Aside from the displays that are being made by the merchants on the avenue, there is a series of concerts and music demonstrations that give a highly distinctive art atmosphere to Fifth Avenue Week. As an illustration of the part that music is playing, the St. Cecilia Club, Victor Harris, director, will give an open air concert in the Pulitzer Plaza square at Fifth Avenue and Fifty-ninth street, the assisting soloists at which will be Marie Louise Wagner and the New York City Police Band. Of special interest will be a march composed especially for this event by Mana-Zucca, called "The Fifth Avenue March." The program is listed as follows:

New York City Police Band—"The Star Spangled Banner;" St. Cecilia Club—Harriet Ware's "Dance of the Romaika," Soderman's "Peasant's Wedding March," Ethelbert Nevin's "The Nightingale Song;" Marie Louise Wagner—aria from Puccini's "Manon;" St. Cecilia Club—Two Negro spirituals, "Oh Didn't it Rain," "Deep River;" Cecil Forsyth's "Chimes;" Victor Harris's "Invocation to St. Cecilia;" New York City Police Band—Mana-Zucca's "Fifth Avenue March" (Composed especially for Fifth Avenue Week).

Music is a feature every night during the week, and the programs include as much community singing as possible. The school children contribute their part during the day in singing and pageants, and the choirs of Grace Church and St. Charles' Church take part in the music of the Fifth Avenue Art Week.

**Klibansky Engaged for Master Course in Seattle**

Arrangements have just been completed for Sergei Klibansky, the New York vocal instructor, to give a

special Summer Course at the Cornish Music School in Seattle, Washington. He will leave for the West after the termination of his own summer course which he will conduct at his studio, 212 West 50th street, New York, from June 1 to July 10.

Mr. Klibansky's Western engagement will be for a six weeks' Master Course from July 19 to August 28. Mr. Klibansky is well known in the Northwest through a number of pupils that came to him for study, among them Lotta Madden, the concert singer and assistant teacher to Mr. Klibansky, who made a successful Western tour last season.

**Meyn-Gould Playlet at the MacDowell Club**

The original song recital, in the form of a playlet, given by Heinrich Meyn (Edith C. Gould assisting) at the MacDowell Club, March 20, attracted a highly interested audience. The scene showed an English Inn, the two singers appearing as peasant-maid and sailor.

Judging from the remarks of artistic friends, the affair was a delightful success. Considerable humor permeates the playlet, as for instance when asked "whence the name, 'Inn of the Tired Donkey'?" Mr. Meyn, the bluff sailor-man, says "It is so called because the inn contains no spirits, hence the donkey is tired." His singing of songs by Israel Joseph ("Might as Well Be Happy"), Weber's Horn, Old English and French, Gounod, Beethoven, showed the refined and repressive voice which has always characterized his vocal work. Mrs. Gould sang songs by Wagner, Weber and Rubinstein, with fine artistry, and the close brought Mozart's "La ci darem" duet. Blair Neal played excellent accompaniments.

**Soloists at New York's May Festival**

Alessandro Bonci, tenor; Anna Fitziu, soprano; Sascha Jacobsen, violinist, and the Orchestral Society of New York, Max Jacobs, director, will be the attractions at the May Music Festival to be given on Saturday evening, May 1, at the Seventy-first Regiment Armory in New York City.



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"Nedda," "Micaela," "Marguerite"

Miss Veryl sang in excellent voice and undoubtedly has a promising future in store for her.—*Sunbury Evening Daily*.

Marian Veryl, in the role of Nedda, was a delight to the eye and ear.—*Easton Daily Free Press*.

Miss Veryl possesses a clear, sweet, lyrical soprano voice, and she played her role with true intensity.—*Shamokin Daily News*.

Marian Veryl, the young American soprano, displayed a sweetness of tone which was enjoyable. Her acting is just as good as her singing.—*Williamsport Gazette-Bulletin*.

Miss Veryl is charming of person and a delight to the eye, is an even greater delight to the ear, and from her first aria she had the audience with her.—*Allentown Morning Call*.



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## OPINIONS OF THE PRESS

### Zabelle Panosian Wins Praise as Singer

Zabelle Panosian, the well known Armenian coloratura soprano, has recently given concerts in Haverhill and Waltham, Mass., Woonsocket and Providence, R. I., and New Britain and Hartford, Conn. Mme. Panosian, through her singing, has added substantially to the money being raised for Armenian sufferers. Judging from the following excerpts taken from reviews of her work, the singer's concerts were as successful artistically as they were financially:

"Lo, Here the Gentle Lark," by Bishop, was sung with flute obligato. Mme. Panosian at times so pitched her voice that it would have been impossible for an untrained ear to distinguish it from the flute itself. The closing number of the first part of the program was Verdi's "Rigoletto" duet by Mme. Panosian and Charles Kallman. This duet was so realistic that one could almost translate the words from the feeling put into them.—Worcester Telegram.

Mme. Panosian has a wonderful voice, flexible and sweet, never giving a harsh note. When singing "The Shadow Song," Mme. Panosian showed the great range of her voice, echoing the notes



ZABELLE PANOSIAN,  
 Armenian coloratura soprano.

of the piano, trilling, and performing other very difficult feats only executed by a great singer.—Waltham Free Press Tribune.

"Lo, Here the Gentle Lark" showed her sweet voice and technic to advantage. Her extreme high notes were of exceptional purity and in the execution of the florid passages she displayed unusual facility.—Providence Bulletin.

All that had been promised of her voice was more than carried out by her solos, and the closing selections called for encore after encore.—Waltham News.

### Ruth Ray Scores Brilliant Success in Maine

Echoes of the huge success Ruth Ray, the young American violinist, scored in Maine, will be found in the following eulogies from the Bangor dailies:

Ruth Ray is a fine musician and she puts into her music something of the fine personality which shows in her lovely face. . . . When she played "Waves at Play," she seemed to achieve in the minds of her listeners not only a picture of dancing waves, sparkling and glittering, but also something of the beauty of blue sky, as music is akin to sea and sky. The "Perpetuum Mobile" by Rics was a remarkable exemplification of all the training, technic and talent which make Ruth Ray's playing a joy, both to the learned and unlearned. Her playing of the "Polonaise Brillante" by Wieniawski won for her repeated applause, eager and prolonged. Ruth Ray played it as, it seemed to many, it has seldom been played before. And when at the close of her second number, she came out alone, touched the piano for an instant, and turned to her audience to play "Annie Laurie," the silence of keen appreciation was hers from the first note, when that marvelous bow seemed to draw a golden thread of music across the hearts of those who love that old sweet song. It was an encore but it was the number by which Ruth Ray played her way into Bangor's heart.—Bangor Daily Commercial, March 10.

It was in the third title of her first programmed numbers, "Perpetuum Mobile," by Rics, that Miss Ray gave the first direct evidence of her musicianship. This number was given with a truth, a fiery vividness and masterly rendition that bears favorable comparison with that other Auer pupil, Jascha Heifetz. It showed also in the Schumann-Auer number, "Vogel als Prophet," and was emphasized in all its brilliancy in "Polonaise Brillante," which calls for all the tricks in the violinist's repertoire.

From the brilliancy of the previous movement, this young artist turned forth an encore to that old and ever beautiful Scotch ballad, "Annie Laurie," which was given with a wealth of feeling and exquisite intonation. And yet for the musician, no more delicate or intricate performance could have been presented than the violin obligato, "Elegie," by Massenet, rendered in a masterly manner and with a fullness and completeness which showed her absolute mastery of the violin as a musical instrument.—Bangor Daily News, March 10.

### Easton's Singing Opera in English a Hit

When the staid New York Times headlines its opera review of "Oberon" with "Miss Easton Wins Triumph," one is not surprised to reach such captions in the other papers as "Miss Easton Stars in 'Oberon,' Singing New Role—Enunciation of English Notable"—New York Tribune; "Florence Easton Stars—Soprano Proves a Delight"—New York World. The whole story, however, is summed up in the Morning Telegraph headline, which reads: "Florence Easton a Hit in 'Oberon'—Steps Into Role at Moment's Notice Following Illness of Rosa Ponselle." This is not the first time, however, that Florence Easton has proven her musicianship and remarkable poise by stepping into a new role at a moment's notice and giving an abso-

lutely artistic and finished performance. She did the very same thing the end of last season in "The Love of the Three Kings" when Claudia Muzio was ill. And now, with but a week's study of the difficult role of Rezia in Weber's opera, "Oberon," Miss Easton's singing in English was of such excellence as to call forth the most enthusiastic and unanimous praise from all the New York critics. To quote in part from these reviews, the New York Tribune wrote:

It was Florence Easton's first appearance in the part but in it she once more proved herself one of the truest and most admirable singers that the operatic stage now possesses. Indeed, no woman singer has approached of recent years the incisiveness and grace of Miss Easton's English enunciation, at least in any local performance of opera.

The New York Times said:

There is not often opportunity to witness a performance such as last night's Metropolitan repetition of "Oberon"—the first in two years of the current revival to introduce as heroine so finished an artist as Florence Easton. Her diction has no equal among Mr. Gatti's woman singers and no superiors among the men.

### Gunster "Brings Down the House"

The appended press notices bear testimony to the fact that Frederick Gunster scored a unique success when he sang recently at the Peabody Institute, Baltimore:

Mr. Gunster threw into his work much expression, inserting it admirably with the atmosphere peculiar to it. He has a tenor of true timbre and he shows a surprisingly wide range. Throughout there was about his work much dignity, combined with authority and finish, and he entered into the spirit of the various compositions in a way that made them vivid and colorful. . . . Mr. Gunster sang as an encore a negro revival tune which brought down the house.—Baltimore Evening Sun, March 13.

Mr. Gunster has a tenor of excellent timbre which is always under good control. He sings with unusual intelligence and has a style that is at once commanding for its dignity and interesting for its expressiveness. Consequently the numbers allotted to him received an interpretation that was colorful not less than engaging in its suggestion of moods.—Baltimore Sun.

Frederick Gunster made an excellent impression, especially for his artistic presentation of Franck's "La Procession" and Rabey's "Tes Yeux." His tones are all free and open and his breath control good. Decided art was further manifested in his presentation of Fauré's "Carnaval" and Grieg's "From Monte Pincio."—Baltimore American.

### Berkshire Quartet Gives Life to Music

The Evening News of Buffalo, N. Y., dated February 20, carried the following criticism of the artistic work done by the Berkshire String Quartet at a concert in that city on the preceding evening:

The contrasts in style demanded by the classical Beethoven, the romantic Schumann and the modern Borodin displayed the ability of the new quartet from several viewpoints. In the more vivacious movements, the men played with a lightness and alertness of touch that magically brought to life the very spirit of the music. The nocturne of Borodin's quartet was beautifully played, the counter voices lifted out the harmonic maze with a clearness of melodic delivery that was charming. . . . The Twentieth Century Club earned the gratitude of music lovers with last night's concert, as chamber music has been unduly neglected this season.

### Marie Mikova a Player of Real Talent

Marie Mikova, who made her New York debut in recital at the Princess Theater on February 29 and won sincere praise from the local press as well as from music lovers, is an artist that will undoubtedly make a name for herself as a pianist. The critics of the metropolis, in reviewing her recital, had this to say:

It happens occasionally that men and women of lesser fame prove to be quite equal to many of their more favored brothers and sisters. And this was the case with Marie Mikova, who gave a piano recital in the Princess Theater, making her first appearance



MARIE MIKOVA,  
 Pianist.

in New York. Technically Miss Mikova is well equipped. But the most pleasing feature of her playing was the musicianship, the good sense, the taste and the intelligence which it disclosed on her part.—Max Smith in the New York American.

There was a piquant charm and exceptional taste in everything that Marie Mikova played. She is a pianist who will certainly attract attention, not only by her splendid musicianship, but by a vivacious compelling style that stamps her at once as unusual.—Katherine Lane in the Evening Mail.

Marie Mikova is a player of real talent. She has a light but graceful touch. Her fingers speed swiftly and surely over the keyboard in her rapid runs. Technically there was much to admire in her playing, and she is a musician of good taste.—Evening Telegram.

Her command of tone, both in respect to gradations of power and variety of tint, was unusually large, and her finger technic was very good.—Sun and New York Herald.

She has, indeed, indisputable talents, a rather exceptional turn for employment of the pedals to gain variety of color and fluent and deft fingering.—Evening Journal.



## OPINIONS OF THE PRESS

## Anica Fabry Charms with Slovak Folk Songs

Anica Fabry, a Slovak soprano, gave her second recital in Aeolian Hall, New York, on Sunday afternoon, February 29. She presented a varied program of Slovak folk-songs and also several operatic arias, and this is the manner in which the press of the metropolis registered the success of the singer:

Miss Fabry has a clear and rightly placed voice of excellent quality and she used it simply and without affectation.—Evening Journal.

She interpreted the folk songs with the right spirit and with a voice of very pleasing natural quality.—Sun and Herald.

She has a voice of excellent quality. . . . Two groups of the folk tunes of her own land gave her program refreshing novelty, and she was at her best in these.—Evening Mail.

Her group of native songs was most entertaining and the soprano sang them extremely well.—World.

Anica Fabry sang Slovak songs with charm.—Evening World.

Her voice is dramatic in quality and she sang with intelligence and feeling.—Tribune.

She made an agreeable impression.—American.

Miss Fabry's fresh, unaffected singing charmed others than Czechs.—Times.

## Czerwonky Heard in Clinton, Ill.

Richard Czerwonky played a joint recital with Moses Boguslawski in Clinton, Ill. One of the feature numbers was the sonata in F by Beethoven, which met with great success, and the scherzo had to be repeated. Mr. Czerwonky was most enthusiastically recalled and had to play four encores. Here are a few comments which appeared in the Clinton Morning Journal:

I have heard Czerwonky a number of times and shall not miss an opportunity to hear him again.—W. M. Taylor.

Czerwonky is a violinist who has a personal touch, who plays to everybody, not to the musicians only.—Loftus Ward.

I have heard most of the world's greatest violinists and consider Czerwonky one of the leaders.—Clarence Heffley.

## WHAT THE JURY THINKS

## "Parsifal," February 28

It is to be seriously hoped that Mr. Gatti-Casazza will also restore the moving scenery. **EVENING POST.** Mr. Gatti (wisely, I believe) omitted the moving scenery. **EVENING WORLD.**

## John McCormack Testimonial Concert, February 29

Legion gains \$51,000 by concert. **AMERICAN.** John McCormack and Mary Garden sing at \$50,000 benefit for ex-soldiers. **TIMES.**

While Mr. McCormack was being presented with a gold medal . . . a dense black smoke issued from the Forty-fourth street side of the theater. **SUN & HERALD.**

A cigarette tossed into a pile of papers in the hall had started the blaze. **AMERICAN.**

The smoke was sucked into the auditorium by a draught and its odor was faintly perceptible on the Forty-fourth street side. **TIMES.**

Someone who had been puffing a cigarette on the balcony had carelessly thrown it down the stairs and it had dropped on a mop. **SUN & HERALD.**

General Pershing did not learn of the incident until after he had left the theater. **(Headline)** Fighter and singer ally fear of fire. **TIMES.**

Mr. Leopold is a pianist of talent, musical sincerity and most respectable technical powers. **EVENING JOURNAL.**

It was good interpretative singing, although the voice that conveyed it was not of either pure or sustained tone or even of exceptional beauty. **TRIBUNE.**

There was little poetry in his playing either of Chopin's or of the more modern pieces in his list. **MAURICE DUMESNIL, Piano Recital, March 2**

His clever descriptive playing of compositions by Debussy, Ravel, Alberto Williams and Albeniz delighted. **EVENING MAIL.**

When forced, as it (her voice) was in several of the Russian and French songs, it loses quality. **WORLD.**

French and Russian groups, the last named exceptionally well done. **MAIL.**

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[Attention, anonymous letter writers, attention!!!] Recently there have been many anonymous letters received by the Information Bureau. It is against the rule of this department to answer such communications, and notice is given that all letters, to receive an answer, must have the name of the writer attached and address given. No attention will be paid to others. The many letters of thanks received prove the value of the information that has been given to inquirers. If you are serious in your question, sign your name and receive the benefit of the Information Bureau's answers.]

## ABOUT MISS GEMUNDER.

A few weeks ago an inquiry was received asking if Tilla Gemunder had at one time been a teacher of music in Public School 147, this city. In order that the answer should be official, the school was telephoned asking the above question. An answer was received saying there was no record of any such person ever having taught there. The name was spelled out so there would be no mistake in the matter. Now, however, a letter has been received from Miss Gemunder in which she says: "I had charge of the seventh and eighth year music commencements, glee clubs, etc., in Public School 147 for three years from February 1, 1914 to February 1, 1917."

It is unfortunate that correct information is not given when questions are asked of headquarters. With the multiplicity of inquiries that have to be made in order to answer the questions asked, the Information Department has to rely upon people who are supposed to know about the subject in question. If false information is given, the Information Department regrets it, but having taken all possible pains to get to the "fountain head" for the truth, it feels that the responsibility remains with the mis-informant (if there is such a word).

## FOND OF MUSIC.

"I am writing to ask if you can help me to attain my chief desire. I love music and think I will never be satisfied until I have obtained a position with some musical organization. I am good at composition, as my school credentials can prove, and as I am very fond of it, there is perhaps a probability of use along this line. I am fond of the opera—where, by the way, all my spare money goes. I intend to try until I succeed and as I have gained some valuable information from your inquiry column, I will be anxiously awaiting a reply."

What qualifications have you for a position in a musical organization? Are you a stenographer or typewriter or both? Can you take charge of any department of a large business? Love of music is of course a part of the education needed for making a journalist, which is what it would seem you wish, as you say you are good at composition. Do you know music, play any instrument, know the history, literature, etc., all of which would be necessary for a successful career in writing? Those who "make good" in musical journalism, it may be said, generally trained by education for their work. You could go into an office and learn the details of work in the course of a few years, sufficiently to take charge of a mechanical part of it, but to write you must know your subject well or your opinions are of no value. Becoming a good writer on music is not as easy as it sounds, the road is hard and often uphill. Think it over and find out just what you know about music in general, then see what your writing would be like in comparing it with the literary articles that you constantly read in the columns of the MUSICAL COURIER. This is not meant to discourage, but to show you that there must be a training of the mind for this work, as there must be for any work that is worth while.

Why not write to some of the musical organizations asking for a position, qualifications, your aims, etc. You are young and have time to make yourself valuable if you care to study and thoroughly prepare and fit yourself for promotion in the profession you have chosen.

## ADDRESSES.

"Can you give me the correct addresses of the following artists: Adele Aus der Ohe, Marie Decca, Neally L. Stephens and Adela Verne? If you cannot give me the information, perhaps you can tell me where I can get the addresses. I shall be most grateful for any information."

N. L. Stephens, 19 Arthur street, Binghamton, N. Y.; Adela Verne, 194 Cromwell Road, London, S. W. England; Marie Decca does not appear to be known. Adele Aus der Ohe, if still alive, is presumably in Germany. She was living in or near Berlin before the war.

## COPYRIGHT.

"I am a constant reader of your interesting magazine and write to ask if you will be good enough to let me know if it is the proper thing for a composer to have his manuscripts copyrighted before submitting them to a publisher? I have completed several songs which I desire to have published by reliable publishers, but before doing so I wish to have my melodies protected. Before proceeding with the work of having my manuscripts copyrighted and then submitting them to publishers, I naturally would prefer advice from such a worthy magazine devoted to music as yours and would thank you for any information you may give me."

If you send your manuscripts to a reliable publisher, you do not need to copyright them beforehand; and why send them to any unreliable publisher? In a wide acquaintance of those who compose regularly, the Information Bureau does not know of one composer who copyrights manuscripts before submitting them.

## MANA-ZUCCA'S "RACHEM."

"Will you please let me know who publishes Mana-Zucca's 'Rachem'?"

Mana-Zucca's "Rachem" is published by the John Church Company, 39 West Thirty-second street, New York City.

## BOOKS AND PROGRAMS.

"Can you send me a collection of your books and programs which possibly you may have collected, in order that we may have some new ideas for club study. We have studied a number of the leading operas, also have spent some time on American music."

For the past year or two the MUSICAL COURIER has only kept a sufficient number of year books and programs to keep its own files perfect. When collections were sent out so many were lost—that is, not returned—that the service was discontinued. Many programs have appeared in the columns of the MUSICAL COURIER during the year which might be of help to you. Your own year book is of much interest and shows a wide acquaintance with music. Your study of American music is in line with what is being studied all over the United States, for it is a subject that has grown to great importance during the past few years. There are many programs given consisting entirely of American music and there is a large repertoire to draw from. Festival music you have illustrated, and you know at the Lockport Music Festival, exclusive programs of American music interpreted by Americans are given at each annual festival.

Public School Music and Community Music are two leading subjects of the moment, both being of national interest. Any movement that tends to improve the education of the masses in music must attract the attention of all musicians and music lovers. One of your programs is devoted to the former subject and covers the question extremely well, in fact your programs are of value in showing the serious work of your club. The selection of your subject for the coming year will be of interest.

## LEO S. DE HIERAPOLIS.

"Could you inform me if Leo S. de Hierapolis is a Greek? The name has a Greek sound, but I heard he was an American."

You are quite right, the name has a Greek sound for it is of Greek origin and can be traced back to Greece. But Mr. Hierapolis was born in Sale, England, in 1891, of French parents. He came to this country, or rather was brought here in 1894 and is now an American citizen.

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## WHERE THEY ARE TO BE

**Alcock, Merle:**  
Fitchburg, Mass., April 23.  
Cincinnati, Ohio, May 1-8.  
Evanston, Ill., May 27.  
**Byrd, Winifred:**  
Ft. Worth, Tex., April 15.  
Tulsa, Okla., April 27.  
Newark, N. J., May 1.  
**Dilling, Mildred:**  
Wilmington, Del., April 19.  
White Plains, N. Y., April 22.  
Utica, N. Y., April 28.  
**Flonsaley Quartet:**  
Los Angeles, Cal., April 8.  
Riverside, Cal., April 9.  
San Francisco, Cal., April 11.  
**Harvard, Sue:**  
Boston, Mass., April 25.  
**Hess, Hans:**  
Detroit, Mich., April 23.  
Chicago, Ill., April 24.  
Springfield, Ill., May 11.  
**Howell, Dicie:**  
Nashua, N. H., May 13, 14.  
**Huss, Henry Holden:**  
Detroit, Mich., April 11.  
**Lada:**  
Lynchburg, Va., April 26.  
Chambersburg, Pa., April 27.  
Williamsport, Pa., April 29.  
Bridgeport, Conn., May 5.  
**Land, Harold:**  
Binghamton, N. Y., April 22.  
Newburgh, N. Y., May 26.  
Yonkers, N. Y., May 31.

**Langenhan, Christine:**  
Detroit, Mich., April 23.  
**Macbeth, Florence:**  
Santa Fé, N. M., April 8.  
Albuquerque, N. M., April 9.  
Bisbee, Ariz., April 12.  
San Diego, Cal., April 14.  
Los Angeles, Cal., April 15.  
Hollywood, Cal., April 16.  
Long Beach, Cal., April 19.  
Fullerton, Cal., April 20.  
Reno, Nev., April 23.  
Laramie, Wyo., April 26.  
Milwaukee, Wis., April 29.  
**Miller, Reed:**  
Fassersfern, N. C., April 12.  
Bluefield, W. Va., April 14.  
Chicago, Ill., April 18.  
**Morgana, Nina:**  
Dunkirk, N. Y., April 9.  
Erie, Pa., April 12.  
**Morrissey, Marie:**  
Spokane, Wash., April 8.  
Wenatchee, Wash., April 9.  
**Peroux, Williams:**  
Providence, R. I., April 26.  
**Quait, Robert:**  
Milwaukee, Wis., April 8.  
Howe, Ind., April 11.  
Chicago, Ill., April 15.  
Boston, Mass., April 25.  
Newark, N. J., May 1.  
Springfield, Mass., May 6.  
Philadelphia, Pa., May 7, 8.  
Northampton, Mass., May 17.  
St. John, N. B., May 19.  
Halifax, May 20.

**Ringo, Marguerite:**  
Bloomfield, N. J., May 23.  
Havana, Cuba, May 4.  
Cienfuegos, Cuba, May 6.  
Northampton, Mass., May 17.  
Newark, N. J., May 19.  
**Roberts, Emma:**  
Troy, N. Y., April 22.  
**Schofield, Edgar:**  
White Plains, N. Y., April 22.  
**Seidel, Toscha:**  
Detroit, Mich., April 9.  
Paterson, N. J., April 25.  
**Smith, Ethelynde:**  
Harrowgate, Tenn., April 19.  
Coffeyville, Kan., April 24.  
Humboldt, Kan., April 27.  
Lawrence, Kan., April 29.  
Greeley, Col., May 3.  
Boulder, Col., May 5.  
Colorado Springs, Col., May 10.  
Pueblo, Col., May 12.  
**Stracciari, Riccardo:**  
Seattle, Wash., April 8.  
Walla Walla, Wash., April 10.  
Portland, Ore., April 14.  
San Francisco, Cal., April 18.  
Los Angeles, Cal., April 20.  
San Diego, Cal., April 21.  
Los Angeles, Cal., April 24.  
San Francisco, Cal., April 25.  
Oakland, Cal., April 29.  
**Van Der Veer, Nevada:**  
Chicago, Ill., April 11-14.

### May Peterson and Elshuco Trio Please Wilkesbarre

Wilkesbarre, Pa., March 20, 1920.—A very successful joint concert was given at the Irem Temple on the evening of March 15 by May Peterson, the ever satisfactory soprano of the Metropolitan, and the Elshuco Trio. Aside from the regular program selections there were many encores, which attest to the full enjoyment of the affair.

Miss Peterson is not a stranger to these audiences, and it was the general opinion as well as that of the critic of the Record that "the singer's voice had taken on a somewhat extended breadth since her last appearance here. There is something in it now of the dramatic quality and that helps in songs like the Mozart 'Alleluiah,' which calls for pretty much all there is in the management of tone glory.

When one considers the general style, personality, the human quality and all the grace and the excellent poise of the singer, he is led to wonder whether, after all, anybody has given more pleasure here or shown a better combination of the qualities that make a singer of distinction, a singer who is remembered and gratefully talked about, and whom one wants to hear again and again."

As is to be expected, the Elshuco Trio also lived up to the splendid reputation it has made for itself as an organization of genuine merit. S. B.

### Co-operation

In these selfish days, when so many people seem to feel that help and courtesy no longer "pay," it is a pleasure to read an anecdote concerning Robert Quait. Contracts had just been signed for Mr. Quait to sing "Caractacus" at the Springfield (Mass.) Music Festival, May 7, when Walter Anderson, his manager, received an offer for two performances of the Ninth choral symphony of Beethoven with the Philadelphia Symphony Orchestra for May 7 and 8. Mr. Anderson immediately got in touch by long distance with John J. Bishop, music director of the Springfield Festival, who, after conferring with the committee, very kindly arranged to make Mr. Quait's appearance for May 6. At that time he will sing the Verdi "Requiem." Appreciation is also due to George Hamlin, who was engaged to sing the "Requiem" but generously consented to do "Caractacus," another refreshing instance of co-operation even among tenors.

### French Voice Pastille Awarded Medals

Although used by renowned European singers for over half a century, Monsieur H. Aubergier's Pastilles of Lacturium (tropical lettuce juice) will prove a decided novelty to American singers because of their non-medicinal flavor. Despite their delicacy of flavor, these French pastilles are far-reaching in their restorative effect on throat and voice, and have been awarded three medals of honor for merit.

The importers, E. Fougere & Co., 92 Beekman street, have prepared samples of Monsieur Aubergier's lettuce pastilles, to be sent gratis to members of the singing profession requesting them.

### New Jersey S. M. S. A. Meets

A meeting of the New Jersey State Music Supervisors' Association was held in the State Normal School at Trenton on Friday, March 19. A. B. Meridith, assistant commissioner of education, spoke on the subject of high school credit for outside music study. R. A. L. Smith, of Newark, gave a demonstration of the seashore record tests of musical talent, and there were interesting talks and discussions, by a number of the members present, on various phases of public school music work.

The officers elected for the ensuing year were: President, Clarence Wells, director of music at the East Orange High School; vice-president, Louise Westwood, supervisor of music, Newark; secretary, Thomas Wilson, super-

visor of music, Elizabeth; treasurer, Miss B. Chisholm, supervisor of music, Perth Amboy.

### Harold Bauer to Appear as Pianist-Composer

Harold Bauer will give his second and last recital of this season in Aeolian Hall Sunday afternoon, April 11. There will be several novelties on his program, including some of his own arrangements of old compositions which might otherwise never be heard. Mr. Bauer will play a capriccio by Schubert, a pastorella by César Franck and the Beethoven gavotte (originally written for four hands), which was first heard at one of the Beethoven Association concerts. The pianist will also present a group of Chopin, the Brahms sonata in F minor, and numbers by Ravel, Debussy, Laparra, Rameau, Couperin and Leo.

### Paulo Gruppe's Recent Dates

Paulo Gruppe, the cellist, since his return from France, has been busy filling engagements, among them the following: Joint recital with Rudolph Ganz in South Bend, Ind.; and Muncie, Ind.; joint recital with Carolina Lazzari in Fort Wayne, Ind.; joint recital with Camille Plasschaert at National Arts Club, New York; Philadelphia Art Club, Wanamaker's, Philadelphia, Pa.; De Witt Clinton High School, New York, and a recital in Schenectady, N. Y.

### De Treville to Sing New Wolff Song

In her search for novelties for her New York recital program of April 10 in Aeolian Hall, Yvonne de Treville has added a new song by Albert Wolff, composer of "The Blue Bird" and conductor of the Metropolitan Opera Company, to her group of twentieth century songs. This will be the very newest song of the group as it has not yet been published. It is well suited to the singer's lovely voice and gives full scope for her lyric qualities.

### McCormack Sells Out in Boston

Messrs. Wagner and McSweeney have received the following telegram from L. H. Mudgett, manager of Symphony Hall, Boston: "Entire house, including five hundred seats on stage, sold out for McCormack concert. Only one public announcement regarding this concert has appeared."

The concert referred to is to be given on April 25.

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**Mr. and Mrs. Huss' Recent Concert Successes**

Mr. and Mrs. Henry Holden Huss have recently given some very successful recitals, viz.: at the MacDowell Club on March 14, for the Musicians' Fellowship Society at Frank Seymour Hastings' beautiful studio on March 18, and at Dobbs Ferry-on-Hudson on March 22. The first two of these recitals were devoted entirely to Huss



MR. AND MRS. HENRY HOLDEN HUSS.

compositions. Mrs. Huss sang a number of new songs as well as some old published ones with exquisite art, subtle phrasing and deep feeling. One of the most successful was "Music, when soft voices die," which Alma Gluck sang with success at one of her New York recitals several seasons ago. Like all Mr. Huss' later songs it is very modern in feeling, but never infected with morbid cacophony. Huss' strong powers of characterization were strikingly shown in a very intense song "The Birds Were Singing" (still in MS.). Mrs. Huss delivered the remarkably effective climax of this song with decidedly dramatic effect. Another very modern song, which Oscar Seagle has placed on his program, is "After Sorrow's Night," in which the harmonic effects are very subtle and original.

At the Musicians' Fellowship Society concert Miss Kemper and Miss Leach played the violin sonata very ably and it will also be remembered that Ysaye, Arthur Hartmann, Kneisel and other eminent violinists have played this interesting work.

Amy Ray Sowards gave with fine interpretation and rich coloring two striking songs—"My World" and "Before Sunrise." Mr. Huss' two artist-pupils, Julie Kendig and Charlotte Eaton, played two shorter piano pieces with artistic finish and musical feeling.

At the MacDowell Club concert the beautiful cello sonata was finely given by the composer and Lillian Littlehales, while at the Dobbs Ferry concert on March 22 Mr. Huss played the first and last movements of his piano concerto, with Julie Kendig at the second piano. He is one of those fortunate composers who is also a pianist with a beautiful touch, and on this occasion he played his concerto with virtuosic brilliancy. Mme. Kendig played the Liszt "Hungarian Fantasy" with great fire and spirit, and Ruth Boyd, another Huss artist, played the Romanza of the Huss concerto with tenderness and poetry, and gave also a musicianly performance of the sixth rhapsody of Liszt. Mrs. Huss was in splendid voice and sang two English songs with a delightful delicacy and consummate artistry.

On Sunday, April 11, Mr. Huss plays his piano concerto with the Detroit Symphony Orchestra, Gabilowitch conducting. As readers of the MUSICAL COURIER will remember, this concerto, which some time since reached its second edition, has been played by the composer at concerts of the Boston Symphony, New York Philharmonic, Cincinnati, Pittsburgh and St. Paul orchestras.

D. B. S.

**Helene Kanders a Versatile Artist**

Helene Kanders is a brilliant dramatic soprano of international repute, whose career on the operatic and concert stage has been a continuous series of triumphs. It is in her favor that she not only possesses a fine voice, but is also a beautiful woman, perfectly poised, with that rare charm of manner and personality which is one of the secrets of drawing power.

Miss Kanders was born in California of Russo-Belgian parents, and has the advantage of a European training which enabled her to develop a voice of remarkable dramatic quality, unusual power and range. At the age of eighteen she signed a contract with the Strasbourg Opera Company for three seasons, during which time she sang the roles of Butterfly, Mimi in "La Boheme," Nedda in "Pagliacci," Mignon, Marguerite in "Faust," Tosca in "Tosca," Rosaura in "Le Donne Curiose," Elvira in "Don Giovanni," Elizabeth in "Tannhäuser," and many others. Following this she was engaged by the Royal Opera in Brussels and received flattering offers to sing in Dresden and Munich. The outbreak of the war found her well on the road to fame. Compelled to leave Belgium during the German occupation, Miss Kanders returned to this country where she signed a contract with Mr. Gatti-Casazza for one season at the Metropolitan Opera with the stipulation that she should sing leading roles.

Toward the close of the season of 1918-19, Miss Kanders gave her initial recital at Carnegie Hall, which met with such unqualified success as to justify her temporary

abandonment of the operatic stage. The enthusiastic reception that she has since received from large and appreciative audiences has been re-echoed in the press notices, the musical writers of leading New York papers having been lavish in their praise.

It may be added that in addition to speaking English Miss Kanders is thoroughly familiar with several other languages and various dialects. Her repertory not only includes French and Italian operatic selections, but also Russian and Armenian folk songs, and familiar Scottish and Irish melodies.

**New York School of Music and Arts Recital**

Of interest was the 499th concert given March 25 by the pupils of the vocal and piano departments of the New York School of Music and Arts. Ralph Leech Sterner, director, deserves praise for the progress made by his talented pupils, and the program was, enjoyed by an appreciative audience.

Special mention should be made of Marion Stavrovsky, who opened the concert with the aria "Pace, pace, mio Dio," from "La Forza del Destino" (Verdi). Her other solos were: Aria, "Suicidio," from "La Gioconda" (Ponchielli), and "Voi lo sapete," from "Cavalleria Rusticana" (Mascagni). A brilliant future is predicted for Miss Stavrovsky, who is gifted with a rich dramatic soprano voice of rare beauty and the fire and temperament of the true artist.

Henry Earl Mershon, who sang the air "Hear Me, Ye Winds and Waves!" (Handel) and "The Two Grenadiers" (Schumann), also deserves praise. His bass voice is full and vibrant and well modulated in tone shadings. "My Love So Dear" (Voorhis) and "Come to the Garden, Love" (Salter) were the charming songs for tenor sung by Malcolm Aubrey Beck. Therese Shaffron, who has a flexible coloratura soprano voice, sang the aria "Ballatella" from "Pagliacci" (Leoncavallo), and the aria "Caro Nome" from "Rigoletto" (Verdi). The pleasing quality of Charlotte Norris' voice was heard to advantage in "I Know a Lovely Garden" (D'Hardelot), "Prelude" and "Down in the Forest" (Ronald).

Sophie Russell's fresh soprano voice also charmed her audience. Her selections were: "Il Bacio" (Arditi), "The Joy of Spring" (Woodman) and "May Morning" (Denza). Other vocal numbers included "Spring" (Matthews), "A Spirit Flower" (Campbell-Tipton), admirably sung by Eugenia Chadwick. "Where My Caravan Has Rested" (Lohr), sung by Susan White; "Life's Paradise" (Brown), "One Golden Day" (Fay Foster), sung by Alain Cushman; "There, Little Girl, Don't Cry" (Hallet Gilberté), "O Dry Those Tears" (Del Riego), sung by

Marguerite Hitch, with violin obligato by Selby Forbes. Helen Wolverton was at the piano.

The talent and ability of the pupils of the piano department were proven in the playing of the following numbers, which added variety to the program: "Liebestraum" (Liszt), Marian Wallace; "Rondo Capriccioso" (Mendelssohn), Laura Nesbitt; scherzo, B flat minor (Chopin), Ruth Klein; "Grand Etude" (Liszt), mazurka (Chopin), Emma Boehm; etude, D flat (Liszt), Rosie Vivola; staccato etude (Rubinstein), Gertrude Kintzing.

**Mme. Morreale Gives Musicales**

On Saturday evening, March 13, Mme. Morreale, vocal teacher, gave a musical at her studio on West Fifty-ninth street. On this occasion only pupils of Mme. Morreale participated.

Rose Austin, mezzo-soprano, who has made a reputation this fall in the musical world, sang "Cavatine" with remarkable expression and style. Marie Young, only sixteen years of age, has a rich contralto and delighted the audience by singing "Your Smile," by Foster. Mrs. H. Prince possesses an excellent soprano and interpreted most artistically the aria "One Fine Day," from "Madame Butterfly." Marie Deutscher sang "Caro mio ben," which was thoroughly appreciated.

Last but by no means least, Madame Morreale, herself, who possesses a remarkable dramatic soprano, sang magnificently "La Forza del Destino." Jerome Bohn, Mme. Morreale's accompanist, added to the enjoyable program by his excellent work. The entire evening was thoroughly enjoyed by the large attendance.

**Littlehales and Schaffner at American Institute**

One of the most charming events of the season at the American Institute of Applied Music, 212 West Fifty-ninth street, New York, (Kate S. Chittenden, dean) was that of the sixty-seventh sonata recital, which was given on the evening of March 26 in the studios of the college, by Lillian Littlehales, cellist, and Lawrence Schaffner, pianist. There was a good sized audience present, and much applause for the program which follows: sonata, op. 19, Rachmaninoff; sarabande and allegro, Handel, and sonata, op. 6, Richard Strauss.

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MEMBERS OF THE 1920 GRADUATING CLASS OF THE AMERICAN ACADEMY OF DRAMATIC ARTS.

Julio Brown, New York City; Eleanor Cody, Elkins, W. Va.; John Coggeshall, Providence, R. I.; Theresa Colburn, Collinsville, Okla.; Elizabeth Coleman, San Antonio, Tex.; Maxwell Ditts, Brooklyn, N. Y.; Byron Doty, New York City; Walter Ducart, Beardstown, Ill.; Carolyn Glen, Newburyport, Mass.; Pauline Halpert, Scranton, Pa.; Edwin Hensley, New York City; Wallace Hickman, Arnold, Pa.; Margaret Hollinger, Philadelphia, Pa.; Hamilton Howard, New York City; Paul Huber, Wilkes-Barre, Pa.; Judith James, New York City; Ruth Mason, Cleveland, Ohio; Marie Meadows, New York City; Leonard Meeker, Brooklyn, N. Y.; Olga Olanova, Moscow, Russia; Irma Powers, Waco, Tex.; Elinor Ritter, Denver, Col.; Henry Weston Ross, East Orange, N. J.; Lillian Walls, Alexandria, Miss.

#### American Academy Graduation and Play

Invitations to the annual graduation exercises, thirty-sixth year, of the American Academy of Dramatic Arts and Empire Theater Dramatic School, Franklin Sargent, president, were received by the present writer for the twenty-third time, and no engagement was permitted to interfere with attending. Young men, some of whom had developed manliness in war-service, and especially able and good-looking young women, characterized this class beyond others. The unique stage-setting, with the sun pouring in the draped south window; the entrance of the class in couples, the final entrance of President Sargent, Blanche Bates and Bruce McRae (whereupon the entire audience stood, applauding the entrants)—all this was in itself a stage-effect of graceful planning. Mr. Sargent mentioned the present thirty-sixth year of the school as "the prime of our life," spoke of the one constant friend, Daniel Frohman, also of Trustee Benjamin F. Roeder, Augustus Thomas, John Drew and another "special friend," namely David Belasco, each name receiving strong applause. A modest, able, genial, whole-hearted man is Mr. Sargent, his voice and ease of delivery a lesson in itself to graduates! He introduced "the famous Blanche Bates," who received a thrilling welcome from audience and those on the stage. She gave a beautiful talk, filled with advice, suggestion, high moral principle and a heartiness which was affecting. Bruce McRae (of the "Daddies" company) gave a talk full of humor, good sense and spontaneous persiflage. William Seymour, former member of the faculty, was introduced as an old friend; he told of being with the Barrett company in the '70's, more recently with Arliss, and said he had learned a whole lot on his recent tour, after fifty-six years in the profession, and would store it away to use the next fifty years. Charles Jehlenger, the academy's stage manager,

was named with affection and secretary E. E. Diestel was not forgotten. Diplomas were then presented to the twenty-five graduates, each making the customary three more or less graceful bows. Their names appear on the accompanying photographs, and many are from far States, one even from Moscow, Russia.

The concluding matinee performance (the seventh) of the school, at the Lyceum Theater, New York, March 19, was witnessed by a large audience, who heard the clever "A Woman's Way," comedy by Buchanan, with many manifestations of pleasure. The handsome gowns of the ladies, the appropriate casting of all characters and the ease of performance made it noteworthy. Perhaps first in natural acting was Olga Olanova, a Russian girl, who was the widow. Mrs. Stanton was played by Carolyn Glen with vivacity and grace, also contrasting with the widow, who all the men knew, wanted to know or hoped to forget. John Coggeshall was excellent, and Paul Huber was a fine type of the old stage patriot and beau. Indeed, every actor, down to Wilson the butler (Maxwell Ditts) deserves being featured. Others of the cast were Weston Ross, Hamilton Howard, Edwin Hensley, Walter Ducart, Ruth Mason, Elinor Ritter, Margaret Hollinger and Eleanor Cody. Curtain calls for ensembles and for individual actors were frequent and well deserved, and altogether it was a delightful audience which regretfully left the scene of uplifting and enlightening pleasure, for the play has a moral.

#### Roberts Engaged for Macon Festival

Emma Roberts, the contralto, has been added to the list of artists who will appear at the music festival of the South, to be held in Macon, Ga., in May. Miss Roberts will be soloist with the Russian Symphony Orchestra, Modest Altschuler, conductor, on Wednesday evening, May 12.



## ACROSS THE COUNTRY

(Continued from page 46.)

enjoyable song recital before the Catholic Woman's Club. In the course of the recital he covered a wide range, rendering with equal facility classic arias, Old Irish songs, modern classical numbers and several American songs.

**Greenville, S. C., March 9, 1920.**—This season has been an unusually important one. Already there has appeared in concert Mme. Schumann-Heink, Galli-Curci, John McCormack, the Russian Symphony Orchestra, Helen Desmond, pianist; Axel Skovgaard and party, Emma Roberts, Orpheus Four (male quartet), and a number of concerts have been given by local artists.

March 1 and 2 brought two excellent productions of opera, given by the Creatore Opera Company. The presentations and voices were a most pleasant surprise to every one and the thirty piece orchestra, under the direction of Conductor Creatore, was a decided feature of each performance. Creatore is better known as a band conductor, but he should receive added recognition as a fine opera conductor.

Arthur Pryor's Band is filling an engagement with the Carolina Automobile Show, which extends through this week.

The Greenville Music Club enjoyed and profited by the lecture on "The Piano as an Art Medium," given by George H. Schaefer at the regular meeting, Monday, March 8.

Ethelynde Smith, the well known soprano, spent the week end in this city.

The Greenville Woman's College Glee Club, under the direction of J. Oscar Miller, is touring the State and giving concerts of a very high character.

The Columbia Saxophone Sextet gave a very interesting program recently at the Grand Theater.

**Indiana, Pa., March 16, 1920.**—Rudolph Ganz, pianist, appeared at the Normal Conservatory of Music on Monday evening, March 8, before a sold out house. Enthusiasm probably never ran higher, and surely a better recital of the masterpieces of piano literature has never been heard in Indiana. Mr. Ganz, in splendid spirits, was most generous with his encores. He was recalled again and again, and at the conclusion of his Beethoven "Appassionata" the enthusiasm was intense. A group from his own works was immensely enjoyed, especially his "After Midnight." Mr. Ganz states that his tuner, Mr. Keith, who was in Indiana with him, has been serving in that capacity for nine years, and they have traveled some 250,000 miles together. Both were given an informal luncheon at the conclusion of the program, when Mr. Ganz met the teachers of the conservatory.

The festival music, which will be given May 27 and 28, will include four concerts. Six well known artists and 400 local musicians will participate, the personnel of the chorus being made up of members of the Normal Madrigal Club, Indiana Choral Society, Indiana Children's Chorus, Indiana Ladies' Chorus and Indiana Male Chorus. The Bernthaler Orchestra, of Pittsburgh, will be one of the chief attractions, and the soloists will be Margaret Abbott, contralto; Laura Johnson Cree and Leila Farlin Laughlin, sopranos; Norman Arnold and John B. Siefert, tenors; V. J. Barlow, bass, and Mary St. Clair King will be the festival accompanist. "Thanatopsis," for male chorus; "Shakespearean Fantasy," for children's chorus; "Undine," for ladies' chorus, and "St. Paul," for mixed chorus, are among the important works to be heard at the festival. Indiana is a town of some 7,000 people, and few towns the size of this one can boast of five music clubs. Results are obtained because all of them work together, and it is this co-operation which makes a festival such as is being planned move to a successful issue.

**Jacksonville, Fla., March 15, 1920.**—Jacksonville has been rich in musical events this season—rich both in number and in character. The Ladies' Friday Musicales has been instrumental in bringing several artists of merit to the city, among them Josef Hofmann, Paul Althouse, and Marie Rous, from Rollins College, Winter Park, Fla., who gave an interesting lecture on modern music. The Music Teachers' Association offered Carolyn Beebe's New York Chamber Music Society, of which Carolyn Beebe is director, in what proved to be a most enjoyable concert. Mrs. Calvin Wells, one of the local teachers, gave a MacDowell recital which was also well received. Prof. James T. Quarles, organist of Cornell University, gave a recital at the Jewish Temple which afforded lovers of organ music great pleasure. Barbara Maurel, mezzo-soprano, and Sascha Jacobson, violinist, followed by Charles Harrison, tenor, were presented by the Columbia Graphophone Company. A series of concerts which created much interest was one comprised of Frieda Hempel, Ricardo Stracciari,

John Powell and Mischa Elman. Among the events of local interest are two organ recitals given by Bertha Foster, director of the School of Musical Art, and Winifred Smith.

George Dale, formerly of New York, has formed a class in the vocal department of the School of Musical Art, and Beryl Rubinstein, pianist, also of New York, is to hold an artist teachers' course in the school during the spring term.

One of the most notable events in musical circles of the South is the enlarging of the School of Musical Art, which has so outgrown its capacity that numbers of students have been turned away this year. Consequently, Bertha Foster, founder and director of the school, has secured the interest of the people in Jacksonville and of the State to the extent of forming a corporation. A large building is to be built, containing an auditorium in which a pipe organ will be installed, studios for the different departments, and dormitories will be added for out of town students. The School of Musical Art was founded ten years ago by Miss Foster, and has gradually grown to its present proportions, 480 students having been enrolled this year. Jacksonville will be an ideal location for a conservatory of this kind. Ground has been secured in the most beautiful section of the city on the St. Johns River, and, with the advantage of Florida's wonderful climate, students from all parts of the world will find it a most congenial place to study.

**Miami, Fla., March 14, 1920.**—Grace Porterfield Polk, song writer and composer, entertained Mrs. Frank Seiberling, president of the National Federation of Music Clubs, at a luncheon recently. Mrs. Seiberling, who has purchased a palatial residence at Miami Beach, remained in Florida a few days longer than she expected at the solicitation of Mrs. Polk, in order to address the Junior Music Club the following Saturday. Inasmuch as Mrs. Polk had invited the "Junior" to a special party, there was a full attendance, and Mrs. Seiberling was delighted to address this club, stating that it was the first junior music club to which she had had the opportunity of speaking since she was elected the national president. Her address was very inspiring and she received hearty applause. The Federated Clubs in this locality regretted that Mrs. Seiberling's visit to Florida was such a brief one, as all of them desired to entertain her. It took the tact and foresight of Mrs. Polk to make the most of the opportunity and persuade the distinguished visitor to remain over a day longer than expected.

The Royal Belgian Trio recently delighted the guests at the Royal Palm Hotel, Hotel Urmei and Hotel Halcyon with excellent programs. Gabrielle Radoux is manager for Miss Jean and Mr. Long, who are the guests of Mrs. M. Kammitzer, of Miami, formerly of Belgium.

Katheryn Dungan, a favorite singer of Miami, has returned home after an absence of several months spent in Pittsburgh, Pa., and in Wheeling, W. Va., where she visited her old home.

Marie Cuio Porter, who received her musical training in Spain (the country of her birth), France and Italy, gave a piano recital in the Central School Auditorium on March 5. Her numbers were all well received and an ovation tendered at the close of her program. Mrs. Porter has an attractive studio at her residence on Collins Drive, and has been studying with the Brazilian pianist, Barcellos de Braga.

Mrs. Frederick Hudson charmed an audience at the home of Mary Elizabeth Woodman, where the Daughters of the American Revolution met recently, with her singing of "One Fleeting Hour" and "A Perfect Day." She was accompanied by Miss Kaufmann on the cello.

In observance of the national Song Week, Olive Slingluff, supervisor of music in the public schools, presented a band of school children in fine chorus work at the meeting of the Woman's Club. Miss Slingluff's work is exceptional in its thoroughness and art, and she handles her problem of managing the 4,000 school children in song with adequate skill.

Grace Porterfield Polk has been invited to be the chairman of the young artists' contest which will be held during the State convention of the Florida Federated Music Clubs at Rollins Conservatory, Winter Park, March 24, 25 and 26. Mrs. Polk will also represent Florida on the "Composer's Hour," and the national chairman of the junior music clubs.

Florence Pauly, pianist, of Minneapolis and London, who has had a studio in Miami for some time, has been elected head of the piano department in the Eunice Martin School at Miami Beach.

The opera singer, Milla E. Lenz, a graduate from the Milan and Leipzig conservatories, is a visitor in Miami.

Sophie Traubmann, former opera singer, recently sang "The Star," Rogers, and "Love's in My Heart," Grieg, at a musicale given at the McKinnon Hotel. Additional numbers on the program were "Traumerei," Schumann, and "Berceuse," Hintze, played by Louis Hintze, with Caro Roma at the piano. Mr. Hintze was formerly with the New York Symphony Society. Miss Ryan, who has a lovely soprano voice, sang "Villanelle" and "Some Time." Fred King, the clarinet-vocalist, rounded out the program with two selections, one of them, "The Exile," of his own composition.

In a recent interview with Caro Roma, the interesting composer sang her first song, "Violets," composed at the age of thirteen years. She also gave two of her recent works, "Bamboo Baby" (using two musical settings) and "The Lord's Prayer."

Last Friday an excellent program was given at a meeting of the Ladies' Aid Society of the First Christian Church, when Katherine Dungan, Lloyd Wilson and Mrs. H. Sala sang, George Pavley read a selection, and Ruth Laymon played a number.

Officers for the new Miami Music Club were elected last Wednesday, when the meeting was held at the handsome

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Anna Craig Bates, 732 Pierce Building, St. Louis, Mo.	Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.	
Mary E. Breckisen, 354 Irving Street, Toledo, Ohio.	Dallas, June 8; Denver, Colo., August 3.	
Louisville, Ky., June; Toledo, Ohio, July.	Harriet Bacon MacDonald, 608 Fine Arts Bldg., Chicago.	
Mrs. Oscar E. Bushy, 233 No. Ewing Avenue, Dallas, Texas.	Chicago, March and July.	
Dallas, March 8; Memphis, Tenn., June 21.	Virginia Ryan, 1115 Washington Street, Waco, Texas.	
Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore. Portland, April 15; August 15.	Waco, June 1.	
N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash. July 15, Walla Walla.	Laura Jones Rawlinson, 554 Everett Street, Portland, Ore.	
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.	Portland, April and June.	
June 15, 1920.	Mrs. Ura Synnot, 824 No. Ewing Avenue, Dallas, Texas.	
Jeanette Currey Fuller, Rochester, New York.	Dallas, March 8, June 28.	
July 1st, Rochester.	Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.	
Cara Matthews Garrett, Bay City, Texas.	Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.	
Normal Class, June, 1920.	Indianapolis, Summer Class.	
Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.	Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.	
Richmond, June.	July 1.	
Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.	Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.	
Maud E. Littlefield, 204 So. Olympia Street, Tulsa, Okla.	Oklahoma City, Spring and Summer.	
	Clara Sabin Winter, 410 No. Main Street, Yates Center, Kan.	
	Wichita, Kansas, June 2.	
	Mattie D. Willis, 617 So. Fourth Street, Waco, Texas.	
	Waco, June 17; New York City, August 2.	

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 437 Fifth Avenue, New York, N. Y.

residence of the president, Grace Porterfield Polk, in Coral  
 Park. In addition to Mrs. Polk, they are: Leona Dreis-  
 bach, vice-president; Katherine Dungan, secretary, and  
 Mrs. Clifford Reader, treasurer. Charter members include  
 also Mrs. H. Pierre Branning, Mrs. Arthur Keene, Olive  
 Singluff, Olive Dungan, Mrs. L. B. Safford, Mrs. Eugene  
 Romph and Mrs. Iva Sproule-Baker.

Evelyn Benedict Ayers, graduate from Emerson College  
 of Oratory, and for years at the head of the department of  
 oratory, Syracuse University, was heard in recital, "If I  
 Were King," and gained new laurels in her splendid per-  
 formance.

The Junior Music Club members enjoyed a party Satur-  
 day, when they met in the Central School Auditorium.  
 Prior to serving refreshments, groups of girls were led in  
 aesthetic dancing by Eva McCrea. Afterwards the story of  
 Longfellow was told. Margaret Pace's original poem,  
 "Pretty Pink Rose," was read and appreciated.

Milwaukee, Wis., March 19, 1920.—The first biennial  
 State contest for young professional musicians will be  
 held under the auspices of the Wisconsin Federation of  
 Music Clubs, Mrs. J. Herbert Stapleton, president, in Mil-  
 waukee, about the middle of May. A fifty dollar prize  
 will be awarded to the winning contestant in each de-  
 partment of violin, piano and voice. The committee in  
 charge has presented the following conditions: 1, con-  
 testants must be trained in America; 2, contestants must  
 be between twenty and thirty years of age; 3, contestants  
 must perform without notes (words or music) at least  
 three, or, if desired, more compositions; 4, compositions  
 must be chosen from the official lists compiled by the com-  
 mittee; 5, contestants to be eligible must send name and  
 address, credentials from their respective teachers, and  
 enclose one dollar registration fee, to the secretary, M.  
 Frances Lyon, 823 Marshall street, Milwaukee, Wis.; non-  
 music club member's fee, two dollars; 6, contestants must  
 arrange their own expenses in coming to the contest; 7,  
 no winner in a former contest may contest again; 8, con-  
 test is open to the public—admittance fee, twenty-five  
 cents; 9, all contestants are eligible to enter the biennial  
 contest of the National Federation of Music Clubs, to be  
 held in December, 1920. There will be a minimum number  
 of three judges for each class of contestants. Teachers  
 having pupils entered in the contest may not serve as  
 judges, nor can teachers in schools of music be represented  
 by pupils in the contest. The judges will be effectively  
 screened from the contestants and entirely separated from  
 each other, and there will be no communication between  
 them or with any other person during the contest until  
 their reports have been completed, signed, and sealed in  
 envelopes provided for the purpose. The official lists for  
 the contest include: for piano—compositions by Bach,  
 Beethoven, Chopin, Schumann, Liszt and MacDowell; for  
 violin—Bach, Vivaldi, Corelli, Tartini, Mozart, Vivaldi,  
 Pugnani, Vieuxtemps, Wieniawski, Lalo, Bruch, Sarasate,  
 Beethoven and Hubay; for voice—one air by Handel,  
 Mozart, Gluck, or an early Italian composer, selections  
 from any oratorio, aria from any opera, or two songs, one  
 by Alexander McFadyen, a Wisconsin composer. The  
 committee of the young professional and student depart-  
 ment consists of Georgia Hall-Quick, chairman; Jessie  
 Waters Northrop, Mrs. Louis Pratt, Mrs. J. L. Wilcox,  
 Mrs. C. E. McLennan, Mrs. Norman Hoffman, Mrs. Iva  
 Bigelow Weaver, Kathrine Clarke, Lillian Watts, William  
 Schroeder, Frederick Carberry and William Jaffe.

Minneapolis, Minn.—(See letter on another page.)

Montreal, Canada, March 25, 1920.—Announcement  
 is made that the week of grand opera, under the direction  
 of Victor Desautels, at the St. Denis Theater, will begin Mon-  
 day, April 19. The repertory will include "Tosca," "Thais,"  
 "Mignon," "Carmen," "Pagliacci" and "Romeo and Juliet."  
 It is said that Anna Fitzin, Hector Dufanne, John O'Sulli-  
 van and Leon Rother have been engaged to appear during  
 the week, and Louis Hasselmans will conduct.

Nashville, Tenn., March 15, 1920.—The teachers and  
 lovers of piano music in particular and the music public  
 in general were afforded an unusual treat in the recent  
 appearances here at the Ward-Belmont Auditorium of  
 Mischa Levitzki and Josef Lhevinne. These recitals came  
 so close together that they afforded an opportunity to study  
 in close comparison the varied styles of the two great  
 pianists, several of their selections being identical.

Levitzki gave his concert, February 5, to an audience  
 which completely filled the auditorium. After a masterful  
 performance of the organ toccata and fugue in D minor  
 of Bach-Tausig, he played the sonata "Apassionata" of  
 Beethoven with faultless technic. A group of Chopin num-  
 bers, including the "Butterfly" etude and the "Black Key"  
 etude afforded an opportunity for the display of fluent  
 technic. He concluded his program with a truly virile  
 performance of Liszt's rhapsody, No. 6. Mr. Levitzki was  
 forced to respond to several encores at the close and was  
 heartily applauded throughout.

Josef Lhevinne appeared on March 8, also to a packed  
 house. Beginning with the symphonic etudes of Schumann  
 and the Scotch dances of Beethoven-Busoni, the first im-  
 pression of facile technic was quickly followed by admiration  
 for his exquisite rendition of a Chopin group. After  
 giving Weber's perpetual motion in a manner not soon to  
 be forgotten, he thrilled his audience to a still higher ex-  
 tent with the Dohnanyi F minor etude caprice, ending his  
 program with the Schultz-Evler transcription of the "Blue  
 Danube," which naturally appealed to all tastes and caused  
 the audience to insist upon two additional numbers. His  
 listeners, including nearly every teacher in Nashville, left  
 the auditorium convinced that Lhevinne richly deserves his  
 position among the great artists of the day.

Mischa Elman gave his second recital in Nashville on  
 the evening of March 11 at the Ryman Auditorium. Al-  
 though the night was very stormy and there were several  
 counter-attractions, an audience of over 2,000 was in at-  
 tendance and displayed much enthusiasm. The opening  
 number was Lalo's "Symphonie Espagnole," a selection  
 which Elman has featured in his programs often this sea-  
 son, and which affords him an opportunity to display his  
 ability to fine advantage. Two encores, for sheer beauty,  
 were the features of the evening—Schumann's "Ave Maria"  
 and Chopin's nocturne in E flat. It was the consensus of  
 opinion that Elman had matured greatly since his last  
 appearance here, his one-time marked temperamental play-

ing giving place to a more finished performance indicating  
 ripening development.

On March 9, Roland W. Hayes, negro tenor, gave a re-  
 cital at Fisk University. Mr. Hayes makes an annual  
 appearance at Fisk and his audiences greatly enjoy his  
 concerts. He has a pure tenor voice of a really lovely  
 quality and is equally at home in operatic, oratorio or in  
 regular concert numbers. Music lovers remember with  
 delight his singing here two years ago in "Elijah," when  
 he sang the tenor role, Harry T. Burleigh being the Elijah  
 on that occasion. Mr. Hayes was a student at Fisk Uni-  
 versity, and his rise to fame has afforded much pleasure  
 to his many friends here.

The annual concert of the Fisk University Jubilee Sing-  
 ers was given Saturday, March 13, at the Ryman Audi-  
 torium before a packed house. These singers are the  
 direct successors to the famous jubilee singers who toured  
 the world some thirty years or more ago. The quaint negro  
 melodies charmed then, and they have recently been popu-  
 larized in being used by nearly all concert singers with  
 marked success. Under the direction of Prof. John W.  
 Work, who has had this organization in charge for the  
 last ten years or more, the jubilee choir rendered "Shout  
 for Joy," "Swing Low, Sweet Chariot," "Rise, Shine," "You  
 Got Shoes" and many others of like nature in a manner  
 truly authentic—songs composed by negroes, sung by  
 negroes, comprising probably the nearest approach to folk  
 song of our country.

Nashville is at last to have a symphony orchestra. The  
 first concert will be given in the Princess Theater on Sun-  
 day, April 11. Due to the great efforts of George Pullen  
 Jackson, the president of the newly formed Nashville Sym-  
 phony Society, an orchestra of fifty-six players has been  
 assembled and is in active rehearsal, under the leadership  
 of Prof. F. Arthur Henkel, of the Ward-Belmont Music  
 Conservatory. It is not expected that this organization will  
 rank with the great orchestras of the country, but sincere  
 programs of real musical merit will be offered and the  
 musical taste of this community is sure to be improved  
 in an increased measure.

The East Nashville Community League offered at the  
 Y. M. C. A. Auditorium, February 14, Edwin Swain, bar-  
 itone, assisted by Phillip Sevasta, concert harpist. Mr.  
 Swain displayed a resonant baritone, which showed to best  
 advantage in dramatic selections. Signor Sevasta proved  
 himself to be master of the Italian harp, an instrument  
 seldom heard in solo work. His playing was really re-  
 markable and was much applauded.

An interesting incident of the visit of Josef Lhevinne to  
 this city was the reunion with a number of his former  
 pupils. Lawrence Gilman, director of the Ward-Belmont  
 School of Music, and Amelia Throne, also of that school,  
 were both pupils of Lhevinne in Berlin. A number of  
 other music teachers in this city were also his pupils. Miss  
 Throne was the hostess of a luncheon given at her home  
 on Seventh avenue in honor of the famous pianist. Many  
 social courtesies were arranged for him by those who knew  
 him prior to his present visit.

New Bedford, Mass., March 10, 1920.—The combined  
 chorus and orchestra of Le Cercle Gounod gave a concert  
 in the Olympia Theater Sunday evening, February 22. The  
 chorus has about 125 members and the orchestra is com-  
 posed of sixty musicians. Both organizations have now  
 been working together for four seasons, under the direc-  
 tion of Rodolphe Godreau. Conductor Godreau is con-  
 stantly and consistently growing in musical stature and is  
 becoming a real musical power in southeastern Massachu-  
 setts. Besides his work with the chorus and orchestra, he  
 is one of the best singing teachers in New Bedford and the  
 supervisor of music in the public schools of the city. One  
 of his strongest points as a chorus director is his insistence  
 on a clean, clear diction on the part of his singers. He has  
 developed their ability to such an extent that now every

(Continued on page 58.)



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# May Johnson's Special Notes on Light Opera Musical Comedy Picture Houses

## STRAND THEATER.

During the week commencing April 11 the Strand Theater will celebrate its sixth anniversary, and Managing Director Jack Eaton is busily engaged preparing an elaborate festive program. This theater was opened to the public April 11, 1914, and was the first to present motion pictures in conjunction with a high class musical program. When the management announced that it contemplated showing motion pictures, to the musical accompaniment of a large concert orchestra with vocal and instrumental soloists between films, it was predicted that the project would be a dismal failure by theatrical experts who claimed to be in a position to know. The news of the success of the Strand, however, was spread throughout the country, and in less than two years almost every city of any consequence had a large theater offering entertainments after the pattern created by the Strand in New York. Many of these theaters were named after the Strand, and for this reason Moe Mark, the president of Mitchel H. Mark Realty Corporation, a few months ago instructed all the managers of the Strand theaters operated under this concern's management that their theaters would be known as "Mark" Strand theaters, to distinguish them from all other playhouses bearing the same name.

The Strand Concert Orchestra, which on the opening night six years ago numbered sixteen musicians, is today an organization of over fifty men, all accomplished soloists. The Strand also inaugurated a series of condensed versions of grand opera, properly staged and costumed.

During the past six years 1,095,000,000 feet of film have passed the Strand Theater's projection machine.

The lost and found department has turned over to its owners seventy-eight per cent. of articles reported lost, and several thousand dollars in cash; 13,140 performances were presented, and 25,680,000 people have paid admission.

The first number on last week's program was Tchaikovsky's "Capriccio Italien," most effectively conducted by Francis W. Sutherland. Briglio, concertmaster, pleased with his interpretation of Mendelssohn's concerto in E minor.

A delightfully homelike room, with its accompanying bright fire and soft lights, made a sentimental surrounding for the old song, "Silver Threads Among the Gold," sung by Eldora Stanford, soprano, and Walter Pontius, tenor. This was given with the correct amount of tone

and simplicity. The vociferous applause proved how much the audiences enjoy these classics when well sung.

The current program includes the Russian Cathedral quartet, Eldora Stanford and Walter Pontius in a duet from "Carmen," also an overture and organ solo.

B. S. MOSS' BROADWAY THEATER.

"The Virgin of Stamboul," the Universal spectacular production, is in its third week, with ever increasing success.

CAPITOL.

"Cavalleria Rusticana," by special request, was repeated Holy Week. The cast was practically the same as upon former presentation. William Robyn alternated with Cesar Nesi in the role of Turiddu. The current opera is "Hansel and Gretel." The cast includes Sally Spencer, Florence Hesse, Mary Burns, Aida Henry and Mary Potter.

RIVOLI.

The offering of the "New School of Opera" was the most finished production from a musical and dramatic standpoint of anything it has given to date. It was the first part of the last act of the "Tales of Hoffmann," with but a few cuts. The delightful duet of Hoffmann and Antonia was beautifully sung by Olive Marshall and Sudwarth Frazier. Emanuel List, as Doctor Miracle, showed fine tone and understanding of the character that was commendable in the highest degree; this singer has an exceptional voice. The trio of Antonia, Doctor Miracle and the mother, sung by Ethel Wilkins, was a very appropriate finale. The orchestra gave a spirited and delicate rendering of the Offenbach music. It looked very much like Hugo Riesenfeld who conducted this opera and the overture, "Finlandia" (Sibelius). The enormous crush of people forced me to stand during these numbers, but I am sure I saw the authoritative sweep of his arm during the "Tales of Hoffmann" number. All of this was a fitting compliment to the superb picture of John Barrymore in "Dr. Jekyll and Mr. Hyde." Again one bows to the genius and youth of this great American actor.

The current week has a musical fantasy, "East Dawn," for chorus, ballet and orchestra. Alma Daria is soloist with the chorus in Rossini's "Stabat Mater."

bought him a fine Stradivarius. Prihoda became famous within a few hours. He is now touring Italy.

ZANDONAI'S OPERA AT THE COSTANZI.

At the Teatro Costanzi so far only one novelty has been given and that is Zandonai's "La Via della finestra," which would like to be a comic opera, but which, on the contrary, is a sentimental opera. The music of this gifted composer from Trent is delightful, especially in the romantic and sentimental parts, occasionally even original, with an exquisite instrumentation, modern without ever being ultra modern or overdone, as so many young composers exceed in. The orchestra was effective under Vitali's baton. He it was that Zandonai chose for its first performance at Pesaro. People who have heard the opera at Pesaro assure me that the effect there was far superior to here. The Teatro Costanzi is too large and many fine, delicate effects are lost in the vastness of the theater and the stage. The artists were all excellent. Other operas have been "Mefistofele" and "Gioconda," very mediocre in execution. "Butterfly" and "Manon" were sung by Juanita Caracciola, the former especially well. In "Manon" (Massenet's) the tenor, Lauri-Volpi, made his re-entre and sang delightfully. Battistini has finished his performances of "Forza del Destino." A new opera, "L'omo che ride," taken from Victor Hugo's "L'homme qui rit," is to be given next week.

MINOR OPERA.

The short lyric season at the Teatro Morgana has already come to an end and operetta is installed there, while at the Teatro Nazionale another lyric season has begun, with "La Bohème" as the opening opera; many of the artists are the same as during the preceding season.

LECTURES AT THE LYCEUM CLUB.

At the Lyceum Ladies' Club a course of illustrated musical lectures has begun; the first was held by Giorgio Barini, a most competent critic and a profound student of everything pertaining to music.

A very interesting lecture on Sardinian folk lore was given by Prof. Gavino Gabriel, a full-blooded Sardinian.

DOLLY PATTISON.

## Percy Hemus Under Biais' Management

The well known baritone, Percy Hemus, will appear next season under the management of Raoul Biais. Mr. Biais is also booking spring dates for the singer.

## OPPORTUNITIES

GOOD for the voice:—See advertisement of Aubergier's Pastilles, page 4, this issue of the MUSICAL COURIER. They are made in France and are on sale at America's better pharmacies. A dainty trial box will be sent on request to the importer:—E. Fougere & Co., Inc., 90-92 Beekman Street, New York.

SCHOLARSHIPS AWARDED.—I would like to draw the attention of your readers to my letter published on page 7 of the MUSICAL COURIER of March 4, in which I stated that a patron of music, in order

to demonstrate his confidence in my methods of voice production, had enabled me to offer six scholarships. Applications (by letter) should be made to William A. C. Zerff, 418 Central Park West, New York City.

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## Announcements of Opera-Musical Comedy Picture Houses-The Stage

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will be sung by George Reimherr, one of the soloists.

## JACQUES MALKIN VIOLINIST MANFRED MALKIN PIANIST JOINT RECITAL

Aeolian Hall - New York  
Sunday, April 25, - 3 P. M.

## Harriet McConnell Touring the West

Harriet McConnell, contralto, left New York on April 4 for a two months' tour of the West. One of her engagements was with Paul Althouse on April 6 at Winnipeg, Canada, when she appeared in "Samson and Delilah."

## "Florodora" Revived

Monday evening saw the revival of the much heralded "Florodora" at the Century Theater and the Ed Wynn Carnival at the New Amsterdam Theater.

"Florodora" has caught the popular fancy once more, and indications are that it will re-live the glories of its youth. The famous sextet far surpassed its namesake, and George Hassell, the comedian, was a scream! Eleanor Painter, with her lovely voice, was the bright, particular star of the evening.

Ed Wynn was a jovial god who reigned over his Carnival with a rod of hilarity and humor, ably assisted by his two acrobatic wits, Henry Regal and Simeon Moore. Wynn is irrepressibly funny! Altogether the revue makes a delightful evening's entertainment.



## ACROSS THE COUNTRY

(Continued from page 56.)

word can be distinguished, except in a few places where the different parts are singing different words at the same time. The feature of this concert, so far as the chorus was concerned, was its rendition of "Land of Our Hearts," a patriotic cantata by Chadwick. A fine rendition of Rachmaninoff's "Glorious Forever" was also given. The soloists were Mary Jordan, contralto, and Jeannette Vermorel Neyland, violinist, of New Bedford. Miss Jordan was in excellent voice and gave a number of solos, including several of Burleigh's negro spirituals, in fine style. She was given a very cordial reception by a large audience, who encored her repeatedly. Mrs. Neyland played for her principal number the ballade and polonaise of Vieuxtemps, in commemoration of the one hundredth anniversary of his birth. Her tone, although small, was of good quality. She also played a group of small numbers. Before her marriage Mrs. Neyland was a member of the concert company of Mme. Calvé.

On Friday evening, February 27, the Schubert Trio made its first public appearance at a concert given by the violin pupils of Catherine Chase. The trio is composed of Elsie Bryant, piano; Catherine Chase, violin, and Alice Willey, cello. Although these splendid young musicians have not played together long enough to perfect an ensemble, their first effort was very creditable and gave much pleasure to an audience of good size. Miss Chase's pupils have been very intelligently taught and gave a fine account of themselves.

Sunday afternoon, March 7, the orchestra of Le Cercle Gounod gave the fifth of its people's concerts at the High School Auditorium. This orchestra has been doing a great work among mill people of this city by giving concerts of light but good music on Sunday afternoons. This program was enjoyed by a very large audience which filled nearly every seat in the house. The soloists were Lillian Miller, soprano, and Kenneth Park, violinist. Mrs. Miller is among the best of the younger vocalists of New Bedford. Her voice is of a very pleasing quality, and she has a fine sense of interpretation which makes every song she renders of interest. Kenneth Park is a former pupil of Mary Otheman, of this city. He is rapidly gaining an enviable position in his chosen field.

That same night Orcha Halprin, who is now pursuing his studies in New York under the care of Maia Bang and Leopold Auer, and who was also a pupil of Mary Otheman, gave a very fine concert at the New Bedford Theater, in conjunction with the Rev. Samuel Kantor, of Boston. Mr. Halprin is a promising young violinist. He has a big, round, virile tone and a wealth of temperament. He has begun to curb his impetuosity and to play without any undue excesses. The Rev. Mr. Kantor was for four years a pupil of Victor Maurel. He has a tenor voice of great dramatic intensity, of which he makes intelligent use.

Pittsburgh, Pa.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

Richmond, Va., March 15, 1920.—Prominent in the list of musical events locally in the last two or three weeks have been the concerts of Mabel Garrison and John Powell, which were given before exceptionally large audiences.

Mabel Garrison, Metropolitan soprano, with Laeta Hartley, pianist, and George Siemon, accompanist, appeared at the City Auditorium on February 21. Miss Garrison was greeted by a large audience, her previous appearances here with the Wednesday Club having made her a great local favorite. Her program was made up of arias and groups of French, Spanish and English songs, with the "Lucia" Mad Scene as her big number. Miss Hartley, native of Petersburg, Va., was the recipient of an enthusiastic demonstration from home friends and local admirers. Her numbers were from Chopin, Debussy, Brahms, Liszt and MacDowell. Mr. Siemon's accompaniments were highly satisfactory.

On March 12 John Powell gave his second local concert of this season at the Jefferson. Always a great favorite in his home city, Mr. Powell was received on this occasion with special enthusiasm, and his remarkable renditions evoked the highest praise. His playing on this occasion reached the heights of emotional interpretation, at the same time preserving an intellectual balance conducive to a recital of the greatest interest. Opening with the Schumann fantasy in C major, which he interpreted with profound insight, he followed with four Chopin numbers,

the last of which, the study on the black keys, he gave in such an excellent manner that a repetition was necessary. Two compositions of his own, the "Poeme Heroique" and the "Pioneer Dance," were followed by the "Banjo Picker," an added number, likewise repeated. The "Don Juan Fantasy" of Liszt closed his program and proved a splendid climax, for therein Mr. Powell displayed his most brilliant work. The audience remained seated at the close of the concert until the artist granted an extra number.

Two days of opera given by the Creator Grand Opera Company proved an oasis to opera lovers of the city. Creator brought an excellent array of principals and a chorus of adequate ability, the whole topped off with an orchestra of twenty-odd musicians. The offering of the first night, February 20, was "Aida," with Agnes Delorma, Henriette Wakefield, Giuseppe Inzerillo, Greek Evans and Amadeo Baldi in the leading roles. At a matinee performance on February 21 "Cavalleria" and "Pagliacci" were given. "Lucia" closed the engagement on Saturday evening with an excellent cast, headed by Ruth Miller in the title role. Carlo Ferretti as Ashton, Salvatore Sciarretti as Sir Edgar, Miss Gentle as Alice, and Mr. Baldi as Lord Arthur proved worthy aids. The work was superbly given, both as to score and setting, and much praise was heard for Creator's company. Greek Evans as Amonasro, and again as Tonio, proved a sensation, the equal in voice and art of any American baritone essaying these roles within the recollection of Richmond music lovers. Local admirers prophesied great things for him in the operatic field.

On February to Leslie Loth, a native Virginian and a pianist and composer of considerable reputation, appeared in recital at the Jefferson Auditorium. His program was sufficiently varied to display his art at its best. He excels in facility of execution and in brilliant display of technic. His numbers were by Schumann, Liszt, Chopin, Rachmaninoff and Arensky, the closing group embracing two compositions by Mr. Loth, which were received with much favor.

Margaret Rose McClune, a local coloratura soprano, product of the studio of Mrs. John A. Murphy, a local teacher, gave a debut recital at the Jefferson Auditorium, March 11, before an audience of invited guests. Miss McClune gave arias from "Rigoletto," "Pearl of Brazil" and "Traviata," as well as songs by La Forge, Foster and Speaks. She displayed a voice of much promise and acquitted herself with credit. George Cowardin, flutist, and Shepherd Webb, pianist, assisted.

Mrs. Channing Ward and Helen Baker announce the opening of the Columbia School of Music and Arts on September 23, 1920, at 1615 Monument avenue.

San Diego, Cal.—(See "Music on the Pacific Slope.")

Santa Monica, Cal.—(See "Music on the Pacific Slope.")

St. Louis, Mo.—(See letter on another page.)

Syracuse, N. Y.—(See letter on another page.)

Toronto, Can.—(See letter on another page.)

Washington, D. C.—(See letter on another page.)

Wilkesbarre, Pa.—(See letter on another page.)

## Francis Macmillan Plays for Easter Service

For its Easter morning service, the Church of the Ascension, Fifth avenue and Tenth street, had the assistance of Francis Macmillan, the American violinist, as special soloist. It was at the request of Mrs. Lydig that Mr. Macmillan consented to play, this being his only New York appearance of the season. He first rendered as a prelude the Pugnani-Kreisler prelude and allegro and an aria by Lotti. For the offertory he gave the meditation from the Lalo "Symphonie Espagnole," and at the close of the service played the Schubert-Wilhelm "Ave Maria," accompanied by harp and organ. In all of these numbers there was evident the beauty of tone and skill that characterizes the work of Macmillan, and they proved to be a very effective part of the musical program.

## Mae Bonetti a Painter and Singer

Mae Bonetti, who has been heard in important concerts in and near New York, is not only a singer of unusual charm, with a voice of rare beauty, but a sculptress and painter as well. Her pictures have taken "honorable mentions" in exhibitions of "The Salon," in Paris, France, and she contributed much to the beautiful carvings of the Famous Boston Library. The Fleck Brothers are her managers.

## Quait Soloist with Philadelphia Orchestra

Robert Quait, the tenor, has been engaged for two appearances with the Philadelphia Orchestra on May 7 and 8. He will also be soloist with the Strawbridge and Clothier Chorus in the Academy of Music, Philadelphia, on April 22.

## H. L. Hewes with Toledo Blade

Among the changes of staff in Middle Western publications is that of Harry L. Hewes, formerly with the Detroit (Mich.) Journal, who now occupies the post of music and art critic of the Toledo (Ohio) Blade.

## Maier and Pattison at Flagler Reception

On Wednesday evening, March 31, Guy Maier and Lee Pattison, the well known Boston pianists, gave a program of music for two pianos at the reception given by Harry Harkness Flagler for Dr. and Mrs. Walter Damrosch and the directors of the New York Symphony Orchestra. The artists played pieces by Bach, Ropartz, Saint-Saëns, Casella and Moussorgsky. Among the well known people present were Mme. Sembrich, Harold Bauer, Alma Gluck, Efrem Zimbalist, David Bispham, Albert Spalding, Mr. and Mrs. David Mannes, Mr. and Mrs. De Coppet, Mrs. Charles Ditson, Mr. and Mrs. Francis Rogers, Mrs. Rudolf Schirmer, Mr. and Mrs. Arthur Whiting and George Harris.

Guy Maier has been engaged to teach at the David Mannes Music School for one day each week next season. On account of his many concert engagements he will not teach in Boston, although he will continue to live there.

On Wednesday afternoon, March 15, Lee Pattison gave a recital in Salem, Mass., under the combined auspices of the Woman's Club and the Thought and Work Club. The interesting program included compositions by Bach, Liszt, Brahms, Chopin, Ravel, Debussy, Saint-Saëns, Carpenter and the pianist himself. By request, Mr. Pattison spoke briefly before each group of the emotional context of the composition about to be played, thereby adding much to the enjoyment.

Messrs. Pattison and Maier were booked to sail on the S. S. La Lorraine for France and England, where they will appear in concerts this summer. Their next season's tour includes appearances with the New York, the Boston and the Cleveland Symphony Orchestras, and at the Berkshire Chamber Music Festival.

## Jacques Malkin, Soldier-Artist

Jacques Malkin, the violinist, who came to America following four years' active service in the French army, will appear in a solo recital at Aeolian Hall, New York, April 25. When a youth he made such a profound impression on Anton Rubinstein that this great musician advised sending him to the Paris Conservatoire, which was done. There he was at once received in the class of Marsick, where he replaced Carl Flesch. Thibaud and Enesco were fellow students, and upon graduation he toured Europe, winning success in England, Austria, Russia and Italy. His "breadth and nobility of tone, majestic interpretation, beauty of spirit, and colorful playing" were often mentioned by the press of those countries. He joined the Société des Instruments Anciens, C. Saint-Saëns, president, went on another tour, and returned to his own country, Russia, where he formed a chamber music club. His enlistment in the French army at the outbreak of war necessitated cancelling long laid plans to visit America. He gave his best to France for a period of fifty-four months, being wounded and gassed; this is recognized in the decoration du ruban des blessés bestowed on him. During his convalescence he arranged several concerts for comrades, and soon as possible came to America, where his brothers, Manfred (the pianist), and Joseph (leading cellist of the Chicago Symphony Orchestra, Chicago) have been for several years.

## S. Walter Krebs' "Song of Songs"

"Our Song of Songs" is the title of a new work of which both words and music are by S. Walter Krebs, composer, pianist, student of sociology, and who became known to a large circle of music folk through his "Bugle Song," published in the MUSICAL COURIER of January 1, 1920. He has composed this in more or less "popular" style for mezzo voice, arranging it also for mixed voices. He has also composed it for high voice, reaching A flat (C optional), the latter being of entirely different character. It will soon be issued in published form.

## Nicolay on Opera Tour in Canada

Constantin Nicolay, the distinguished and reliable bass of the Chicago Opera Association, returned to Chicago after the completion of the post season tour of the Opera Association for a few days previous to his leaving on Wednesday, March 31, for Canada. Mr. Nicolay has been engaged for a three weeks' Canadian tour with the Montreal Society of Opera Singers. A recent joint recital given by the prominent bass in Lynn (Mass.) with Evelyn Scotney proved a huge success.

## Olive Nevin Makes Cleveland Debut

On Monday evening, March 29, Olive Nevin was assisting artist at an organ recital given at Trinity Church by Edwin Arthur Kraft, this being her first appearance before a Cleveland audience. The soprano was exceedingly well received in two groups of songs, the first consisting of the old Bach aria, "My Heart Ever Faithful" and "I Will Exalt Thee, O Lord," from Costa's "Eli." The second group, characteristic of the singer, was made up of songs by American women composers.

## SUMMY'S CORNER

Of a recent Song Recital by Lucille Stevenson the critic of the Minneapolis Daily News writes:

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